

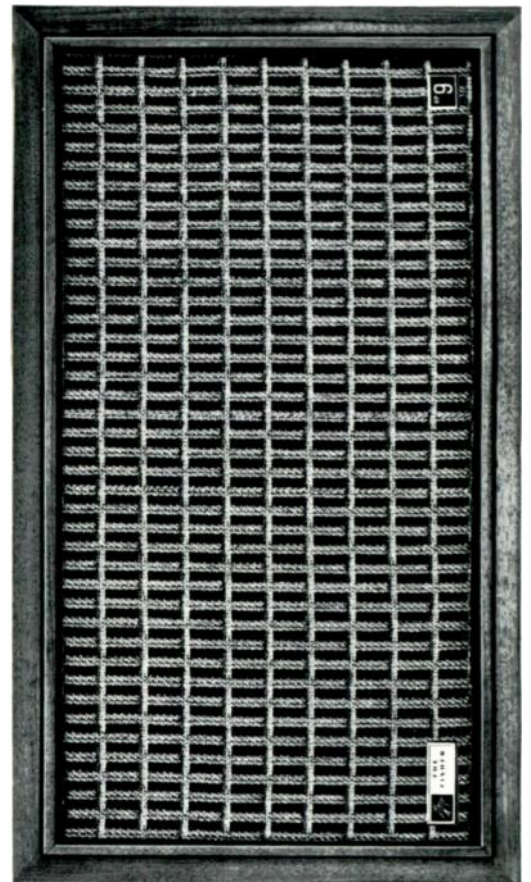
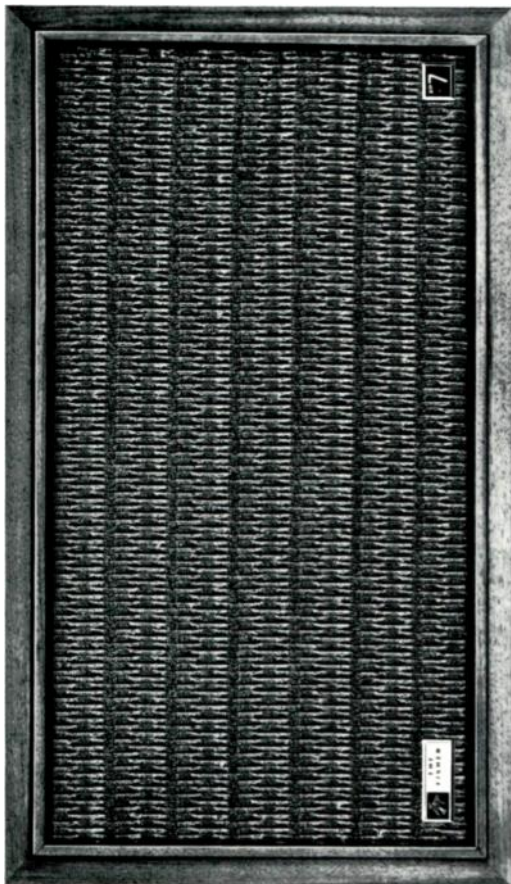
HiFi/Stereo Review

FEBRUARY 1965 • 50 CENTS

STRADIVARIUS VIOLINS—HOW MANY ARE FAKES?
THE MOST-ASKED QUESTIONS ABOUT STEREO FM
RECOMMENDED RECORDS OF MUSIC FOR STRINGS



ew eakers based on the the XP-10.



The Fisher XP-7

Woofers: 12" free-piston; approx. 20 cps free-air resonance; 1½" voice coil; 5½-lb. magnet structure.

Midrange: Two 5" cones; each with ¾" voice coil and 1-lb. magnet structure.

Tweeter: 1½" soft-cotton dome type; 2-lb. magnet structure; 15,000 gauss flux density.

Crossover: Full 3-way LC-type network with air-core coils; crossover points at 300 and 2500 cps.

Impedance: 8 ohms

Frequency Response: 30 cps to beyond range of audibility.

Power Requirement: 10 watts minimum; 60 watts maximum (program material).

Cabinet: 24" by 14" by 12" deep; Scandinavian walnut.

Weight: 45 lbs.
Price: \$139.50

The Fisher XP-9

Woofers: 12" free-piston; approx. 18 cps free-air resonance; 2" voice coil; 6-lb. magnet structure.

Midrange: Three 5" cones; each with ¾" voice coil and 1-lb. magnet structure.

Tweeter: 1½" soft-cotton dome type; 2½-lb. magnet structure; 17,000 gauss flux density.

Crossover: Full 3-way LC-type network with air-core coils; crossover points at 300 and 2500 cps.

Impedance: 8 ohms

Frequency Response: 28 cps to beyond range of audibility.

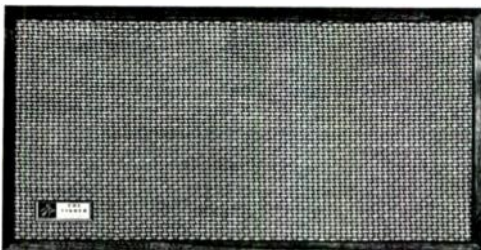
Power Requirement: 10 watts minimum; 60 watts maximum (program material).

Cabinet: 24" by 14" by 12" deep; Scandinavian walnut.

Weight: 55 lbs.
Price: \$199.50

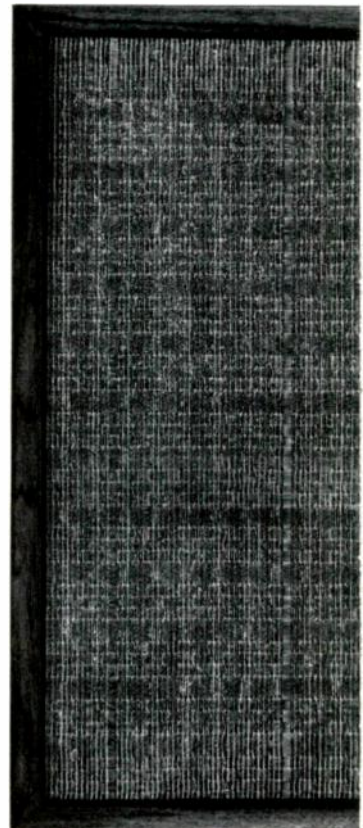
Introducing three new Fisher bookshelf speakers design principles of

No loudspeaker design in recent years has caused as much excitement among high fidelity connoisseurs as the Fisher XP-10. (*Audio* magazine called it "truly a step forward in smoothness, transient response and musical quality.") The superb performance of the 5-cubic-foot XP-10 is the result of several highly sophisticated engineering features, two of which are now incorporated in the new bookshelf-size Fisher systems. One is the exclusive Fisher soft-cotton dome tweeter, whose exceptional dispersion characteristics and uniquely smooth, resonance-free response result in the most natural-sounding treble range ever achieved. The other important feature is the assignment of more than three octaves of the audible spectrum to the *midrange* channel, with a considerably lower bass-to-midrange crossover than is conventional. This flattens the upper bass and lower midrange response to an unprecedented degree, completely eliminating the slightest suggestion of boxed-in 'bookshelf' sound. Thus it becomes possible to own a moderately priced bookshelf speaker whose sound is a close approximation to that of the XP-10 —which is just about the best sound there is.



For those who must have Fisher quality in an absolute minimum of space: the ultracompact Fisher XP-5.

Only 20" by 10" by 9" deep;
8" low-resonance woofer;
2½" wide-dispersion tweeter;
2000 cps crossover;
clean response down to 38 cps;
price \$54.50 in walnut.



The Fisher XP-4

Woofer: 10" free-piston; app. free-air resonance; 1 lb. coil; 5½-lb. magnet
Midrange: 5" cone; ¾" voice coil magnet structure.
Tweeter: 1½" soft-cotton dome magnet structure; 15 gauss flux density.
Crossover: Full 3-way LC-type; air-core coils; crossover 300 and 2500 cps.
Impedance: 8 ohms
Frequency Response: 35 cps to beyond range of human audibility.
Power Requirement: 10 watts minimum; 60 watts maximum (program)
Cabinet: 23" by 13" by 10½" deep; Scandinavian walnut
Weight: 35 lbs.
Price: \$99.50



022

PLACE
4¢
STAMP
HERE

FREE! \$2.00 VALUE! Send for your free copy of *The New Fisher Handbook*. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher components is included.

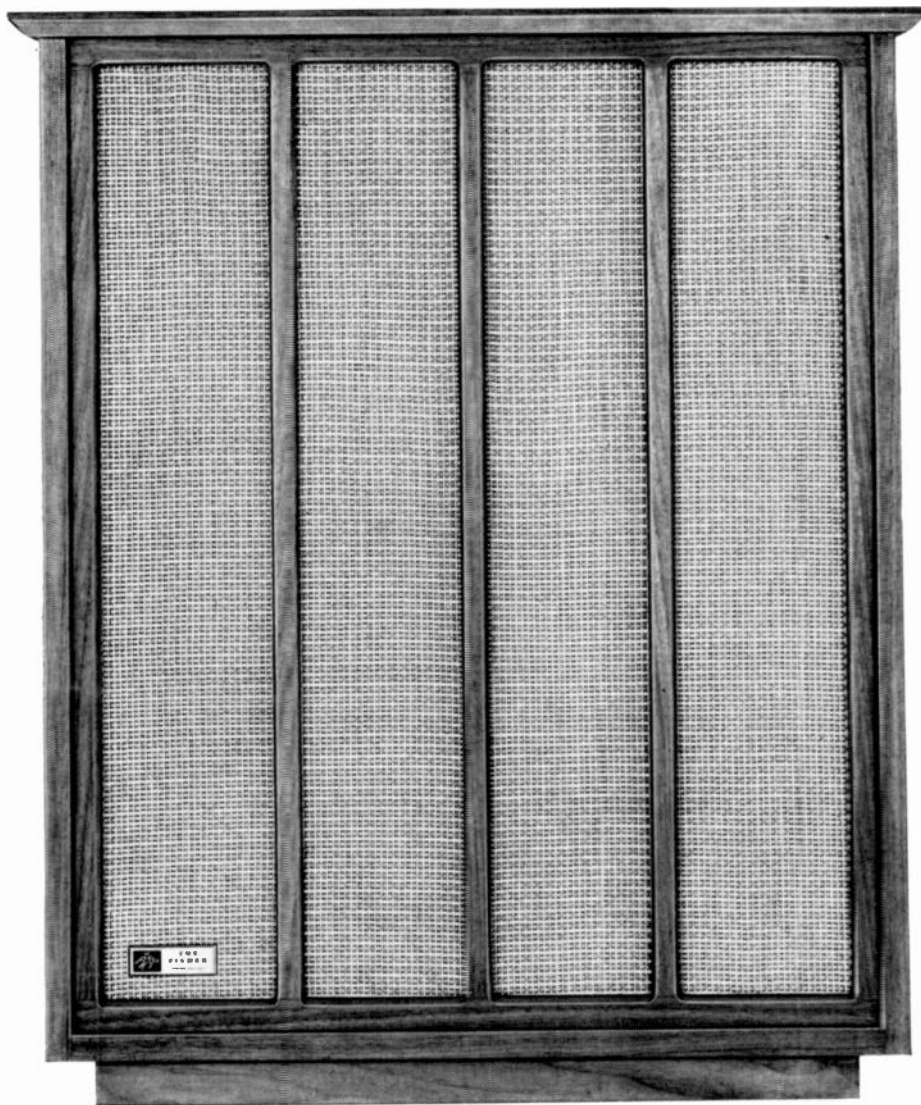
Name _____
Address _____
City _____ State _____

FISHER RADIO CORPORATION
21-40 44th Drive
Long Island City, N. Y. 11101

OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.
CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

**Of course you want
the Fisher XP-10.
(Who doesn't?)
But if you don't have
the space for it,
don't give up yet!**

Just turn this page.



The Fisher XP-10

- Woofer:** 15" free-piston; approx. 16 cps free-air resonance;
 2" voice coil with exclusive eddy-current damping; 6-lb. magnet structure.
Midrange: 8" cone; 1½" voice coil; 5½-lb. magnet structure.
Tweeter: 2" cotton, soft-dome type; 5½-lb. magnet structure;
 14,000 gauss flux density.
Crossover: Full 3-way LC-type network with air-core coils;
 crossover points at 200 and 2500 cps.
Impedance: 8 ohms.
Frequency Response: From below 28 cps to beyond range of audibility.
Power Requirement: 10 watts minimum; 60 watts maximum (program material).
Cabinet: 30½" high, 24¾" wide, 14¾" deep; Scandinavian walnut.
Weight: 80 lbs.
Price: \$249.50



Mr. Saul Marantz discusses his revolutionary new model 10-B FM Stereo Tuner

Q. Mr. Marantz, your new 10-B tuner is quite revolutionary. Do you feel it will obsolete all other tuners?

Mr. Marantz: In one sense, yes. The performance of this tuner is so dramatically superior to conventional tuners that anyone who wants or needs perfect FM reception today has no choice but to use the model 10-B. Its superiority, however, does not necessarily *obsolete* conventional tuners. Rolls Royce, of course, makes superior cars, but they haven't obsoleted Chevrolets.

Q. Is this superior performance discernible to the average listener?

Mr. Marantz: Very much so. The difference is quite dramatic. As you know, conventional tuners have never been able to pick up and reproduce broadcasts which could match the quality of a fine disc or tape playback system. This has often been blamed on *broadcasting* quality. But the new 10-B disproves this theory. It reproduces the *broadcast* of a disc or a tape with the same clarity and separation as if played through a playback system — proving that broadcast quality is generally excellent.

Q. Is this true with weak broadcast signals also?

Mr. Marantz: Yes. In fact the model 10-B will reach 55 db quieting at only 3 microvolts! This is better than most conventional tuners will reach at 1000 microvolts. With a 25 microvolts station the Model 10-B reaches a phenomenal 70 db quieting which is about 20 db better than most conventional tuners can achieve at *any* signal strength. This means that with the Model 10-B there will be excellent reception even in fringe areas, particularly so because of the tuner's high sensitivity, its extremely sharp selectivity and reduced susceptibility to multipath effects, which on other tuners cause distortion.

Q. How are such improvements accomplished?

Mr. Marantz: The answer to that question is very complex, because the 10-B is far more than an improved tuning system; it is a completely new *design concept* with *many* technical innovations developed by Marantz engineers.

Q. Can you give us some examples?

Mr. Marantz: Yes. The RF section, for example, contains a balanced-bridge di-

ode mixer — a technique used in modern sensitive radar designs to eliminate a major source of noise, harmonic distortion and other spurious interference. The whole RF circuit is balanced-tuned, using a precision tuning capacitor with four double sections, for further reduction of spurious images.

For the critical IF strip, we've developed the first commercial application of the "Butterworth," or phase-linear filter. This new concept provides a number of distinct characteristics essential for good results. The passband, for example, is phase-linear for extremely low distortion — especially at high frequencies — and it remains essentially phase-linear at all signal levels.

Cutoff slopes beyond the passband are extremely steep, allowing unprecedented selectivity; it is much less subject to the effects of multipath, and it doesn't require realignment with tube changes or aging. The old standby coupled IF circuits currently in use do not have any of these characteristics.

Q. Are there any innovations designed specifically for multiplex?

Mr. Marantz: Yes. For multiplex reception we've developed our own unique

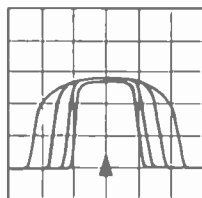
variation of stereo demodulator, which permits phase correction to maintain a very advanced order of stereo separation throughout the whole audio band.

Q. What is the purpose of the tuning and multipath indicator?

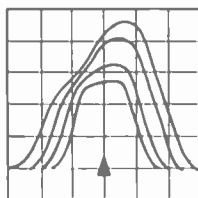
Mr. Marantz: This oscilloscope device is so versatile its single trace tells many easily understood stories. It shows when a station is tuned exactly to the center of the passband. The height of the pattern shows the signal strength. The indicator shows how much multipath is present, making it easy to adjust the antenna for best reception. It shows if the station is creating distortion by over-modulating. Also, technically informed users can check stereo separation of transmissions, discs and other sources.

Q. And how soon will the model 10-B be available in quantities?

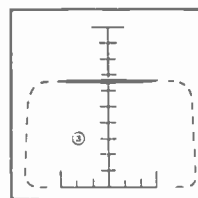
Mr. Marantz: The Model 10-B is a laboratory instrument of extremely high quality which will never be *mass* produced in the usual sense. However, production has been stepped up fourfold and all back-orders are now being filled by Marantz franchised dealers.



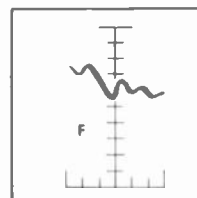
IF Passband retains phase linearity and sharp slopes at any signal strength for low distortion, sharp selectivity.



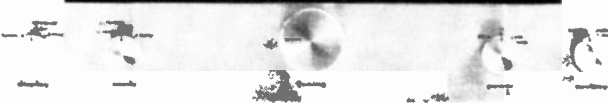
Conventional mutually-coupled IF circuits change characteristics drastically depending on signal strength.



MARANTZ MULTIPATH, TUNING INDICATOR
Station tuning is simply and accurately adjusted by centering the trace.



Multipath (Ghosts) shows up as "wiggles" on the tuning trace. Antenna is simply rotated until trace is smooth.



marantz

MARANTZ, INC., SUBSIDIARY OF SUPERSCOPE INC., SUN VALLEY, CALIF.

CIRCLE NO. 31 ON READER SERVICE CARD

HIFI/STEREO REVIEW

HiFi/Stereo Review

FEBRUARY 1965 • VOLUME 14 • NUMBER 2

THE MUSIC

THE SHRINKING VIOLA

The stepchild of the string family fights back.....GEORGE JELLINEK.....36

THE BASIC REPERTOIRE

Sibelius' Fifth Symphony.....MARTIN BOOKSPAN.....45

DANGER: OLD VIOLINS FOR SALE

How many Stradivari could stand a courtroom test?.....HENRY PLEASANTS.....49

MORIZ ROSENTHAL: "LAST OF THE PIANISTIC TITANS"

An interview with a pupil of Franz Liszt.....LOUIS BIANCOLLI.....54

STRAVINSKY REVIEWS THREE RITES OF SPRING

The composer comments on a trio of Le Sacre recordings.....IGOR STRAVINSKY.....60

FOUR CENTURIES OF STRING MUSIC

Recommended recordings of some lesser-known masterpieces.....JAMES GOODFRIEND.....64

BEST OF THE MONTH

Reviews of outstanding new record releases.....73

THE EQUIPMENT

HI-FI Q AND A

Answers to your hi-fi technical questions.....LARRY KLEIN.....16

JUST LOOKING

Surveying the latest in hi-fi equipment.....20

AUDIO BASICS

The Stereo Seat.....HANS H. FANTEL.....26

TECHNICAL TALK

Lab reports on the Leak Sandwich speaker system and the Sony Stereorecorder 600.....JULIAN D. HIRSCH.....31

INSTALLATION OF THE MONTH

A Tailor-Made Hi-Fi System.....59

QUESTIONS AND ANSWERS ON STEREO FM

Many ask; an expert replies.....HARRY KOLBE.....69

THE REVIEWS

CLASSICAL81

JAZZ101

ENTERTAINMENT107

STEREO TAPE121

THE REGULARS

EDITORIALLY SPEAKING4

LETTERS TO THE EDITOR6

ADVERTISERS' INDEX; PRODUCT INDEX128

COVER PHOTO: BRUCE PENDETTON

Copyright © 1965 by Ziff-Davis Publishing Company. All rights reserved. HiFi Stereo Review is published monthly by Ziff-Davis Publishing Company at 131 South Wabash Ave., Chicago, Illinois 60605. Ziff-Davis Publishing Company also publishes Popular Photography, Popular Electronics, Electronics World, Popular Reading, Car and Driver, Flying, Modern Bride, Amaze, and Fantastic. Subscription rates: one year \$5.00; additional postage for Canada and Pan-American Union Countries \$8.50; additional postage for all other foreign countries \$11.00. Payment may also be remitted in the following foreign currencies for a one-year subscription: Australian pounds (2/10); Belgian francs (310); Danish kroner (43); English pounds (2.4); French francs (41); Dutch guilders (22); Indian rupees (31); Italian lire (12,000); Japanese yen (2,100); Norwegian kroner (45); Philippine pesos (25); South African rand (4.50); Swedish kroner (33); Swiss francs (27); or West German marks (25). Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash.

Hi Fi/Stereo Review

PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
FURMAN HEBB

MANAGING EDITOR
WILLIAM ANDERSON

MUSIC EDITOR
ROBERT OFFERGELD

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

CONTRIBUTING EDITORS

CHRISTIE BARTER
MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
JOE GOLDBERG
DAVID HALL
NAT HENROFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
PAUL KRESH
GENE LEES

EUROPEAN EDITOR
FREDERIC GRUNFELD

ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING SERVICE MANAGER
ARDYS C. MORAN

ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Offices: (212) ORegon 9-7200
One Park Avenue, New York, New York 10016

William B. Ziff, Chairman of the Board (1916-1953)
William Ziff, President
W. Bradford Briggs, Executive Vice President
Herschel B. Sarbin, Vice President and General Manager
Philip Sine, Treasurer
Walter S. Mills, Jr., Circulation Director
Stanley R. Greenfield, Vice President
Phillip T. Heffernan, Vice President

Midwestern Office (312) WAbash 2-3911
434 South Wabash Avenue, Chicago, Illinois 60605
Advertising: Jerry Sweney

Western Office (213) CRestview 4-0265
9025 Wilshire Blvd., Beverly Hills, Calif. 90211
Western Advertising Manager: Bud Dean

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi Stereo Review, Circulation Department, Portland Place, Boulder, Colorado 80301. Please allow at least six weeks for change of address. Include your old address, as well as news—enclosing if possible an address label from a recent issue.

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photographs, or manuscripts.

Member Audit Bureau
of Circulations



EDITORIALLY SPEAKING

by FURMAN HEBB

FOR THE past two months Technical Editor Larry Klein and I have been at work on a rather interesting project. We are in the process of selecting a group of records—from the thousands that are available—that best demonstrate the highest present-day level of the sound engineer's art. Needless to say, such a list of records should be of significant interest to anyone with either a professional or an amateur interest in sound reproduction.

Our first step was to ask twenty-five professionals—most of them record reviewers or equipment manufacturers—to nominate records they felt were technically outstanding. Then these records, together with our own nominations, had to be checked by ear. Our procedure for checking them is fairly simple: each of us listens (at home) to the same records, and then we compare notes. If we are in agreement, all well and good. If we disagree, we listen again.

Fortunately—as far as our time is concerned—we have so far been in agreement on about ninety per cent of the records, and therefore haven't been obliged to do much rechecking. Actually, although our record-playing setups are of about the same quality (each system is in the \$1,000 class), the components in the two systems are almost completely different, and we had anticipated more disagreements than we have had. There is, after all, a wide area here in which differences of opinion are to be expected—an area in which no one is either right or wrong. As an example, a comparison of a typical Command orchestral recording with a typical Deutsche Grammophon recording will indicate that Command's sound is much farther forward. But which is better, or truer—or more natural? DGG's sound will seem more real if your usual concert seat is toward the rear of the hall. But if your point of sonic reference is a fifteenth-row-center seat, you will prefer the greater presence of the Command disc.

In any event, as our marathon listening project nears its end, we must acknowledge that it has been instructive, and that we have heard some wonderful records in the bargain. We expect that the list of 150 nominated records will be pared down to about twenty-five, which will represent the cream of six years of stereo recording activity. If our auditioning continues apace, the list of stereo demonstration records should be published in one of our issues in the late spring or early summer.

Coming in March's HiFi/STEREO REVIEW—On Sale February 22

SIXTH ANNUAL TAPE-RECORDER ISSUE

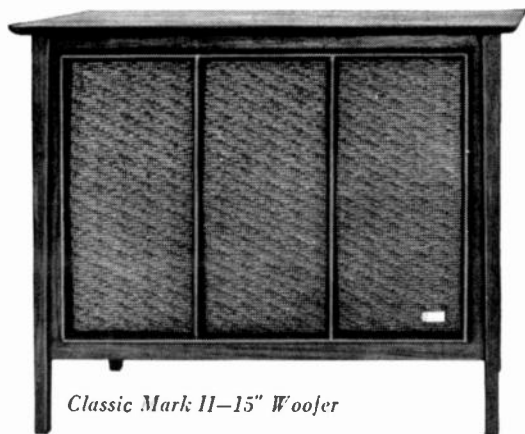
HOW TO SELECT A RECORDER

WHAT MAKES A RECORDING TAPE GOOD?

HOW TO TAPE-RECORD CHILDREN

THE IMPORTANCE OF HIGH-QUALITY TAPE HEADS

"Only the Music is Present...When the Classics Speak"



Classic Mark II—15" Woofer



Classic Dual 12—12" Woofer

(they look like this when the music stops)

It's a phenomenon of great speakers. Reproduction is so faithful you're totally absorbed in sound...unaware of its source. You'll find this particularly true when you hear the University Classic Mark II 3-way system. There is absolutely no distortion, no coloration... up to 40,000 cps. According to Julian D. Hirsch, Hirsch-Houck Laboratories, "...The University Classic Mark II justifies substantial claims that the manufacturer has made for it. It is one of a limited group of speakers to which I would give an unqualified top notch rating." Cabinetry in oiled walnut. \$295. Classic Dual 12 3-way system, finished in oiled walnut—\$229.50. Write today for your free "Guide to Component High Fidelity": Desk D-25 LTV University, 9500 West Reno, Oklahoma City, Oklahoma.

LTV UNIVERSITY A DIVISION OF LING-TEMCO-VOUGHT, INC. 9500 West Reno, Oklahoma City, Oklahoma

CIRCLE NO. 44 ON READER SERVICE CARD

LETTERS TO THE EDITOR

Composers Translated

● May I congratulate you on Michael Denslow's delightful quiz "What's in a (Composer's) Name?" in the November issue? It was certainly the most fascinating brain teaser I have encountered in many a year, and it gave me several hours of keen pleasure. The illustrations accompanying the article suggested that an equally fascinating and perhaps even more difficult quiz could be compounded from composers' likenesses for a future issue.

I wonder if any of your other readers has brought to your attention the existence of a "Jack Dyer" whose identification would require less devious means than your John Stainer. Johannes Tinctoris (John Tinctor), a Belgian composer and writer, ca. 1436-ca. 1511, is the man in question, and his name would, I think, provide a better answer to your question number 26, since it is a true translation, as implied in your introduction, and not merely a synonym such as John Stainer.

STEWART A. BROWN
Peterborough, Ont.

● I have just read "What's in a (Composer's) Name?" and cannot pass up the opportunity to send you a real gem. Translated from my native Hungarian, Ferenc (Franz) Liszt reads Frank Flour.

A. J. SZASZDI
Washington, D.C.

Whose Gamelan?

● The picture of the gamelan orchestra in Nat Hentoff's article "Music of Other Lands" (November) is not that of a "typical" Balinese orchestra. Judging from the dress and headdress, I would say it is a Javanese orchestra, specifically from Central Java.

D. G. OEI
Lexington, Ky.

Mr. Oei is correct in identifying the headdress in the picture as Javanese. The orchestra, however, is Balinese—such groups frequently don the apparel of the host locality when they go on tour.

More Views on Lees

● I have just read Gene Lees' "The Folk-Music Bomb" in the November issue. In my opinion it is a fabulous article. I have been preaching the same line of thought since this folk idiocy started.

Folk music has hurt a great deal of modern jazz musicians—some professionals are in the soup line. Of course, nothing can really injure contemporary jazz, because it is an art form.

I will treasure the article and force it on

all my acquaintances who believe folk music is "where it's at."

LEW BRACKEN
Branford, Conn.

● Bravo for Gene Lees! His devastating review of the folkie trend should provide food for thought for those who disagree as well as those of us who all too heartily concur.

FRED T. HIMMELEIN III
East Lansing, Mich.

● It seems your reviewer Gene Lees is a rather controversial fellow. Count me on his side—well, for the most part, anyhow. He is right in saying that Robert Horton can't sing and that the *My Fair Lady* sound-track recording is awful. I believe he's missed the boat on Barbra Streisand,



FRANK FLOUR

however. She's good talent, although at times poorly recorded. I'll agree that the "Second Barbra Streisand Album" was just terrible, but the third and fourth ("People") are quite fine, at least as far as Miss Streisand is concerned.

ROBERT NAUJOKS
St. Joseph, Mo.

● I would pay twice the price of your magazine just to read Gene Lees' wonderful articles and reviews. Whether he is always right is undoubtedly a matter of opinion. What is certain is that one can seldom find such delightful and provocative writing among the generally bland fare offered by most writers on music—on or most other subjects.

T. H. ALDEN
Schenectady, N. Y.

● Gene Lees' article on modern-day folk music had me in a rage. I was quite distraught at the way he disparaged modern-day folk music and musicians. I quickly changed my mind, however, after hearing the Harry Belafonte concert at the University of California in Berkeley November 21. Harry and his group play folk music the way it should be played, with warmth and feeling. Today's folk-singing audience has never really had a

chance to hear true folk singing. I agree with Gene Lees one hundred per cent—contemporary folk music is a bomb.

BARRY A. BUTANI
Walnut Creek, Calif.

On Impulse

● Congratulations to Nat Hentoff for his very interesting article "A Volcano Named Mingus" (December) and for honest and well-written reviews of three Impulse records in the same issue—"The Happy Horns of Clark Terry," "Everybody Knows Johnny Hodges," and Terry Gibbs' "Take It From Me." I consider all of these albums assets to my jazz record collection. If these are any indication of things to come, then look to Impulse as one of the major forces in jazz in 1965.

DENNIS R. HENDLEY
Milwaukee, Wis.

Tree of Jesse

● Your December cover was certainly beautiful, but I am curious to know exactly what a "Tree of Jesse" is.

ALMA BERGHOF
Decatur, Illinois

The "Tree of Jesse" is an example of the very old practice of representing a genealogy in the graphic form of a family tree. The great number of "begats" in the Old Testament provided Bible illustrators of the Middle Ages with almost unlimited opportunities to exercise this decorative convention.

Jesse was the grandson of Ruth and Boaz, and the father of David. His ancestral line is mentioned twice in the Old Testament: Ruth 4.18-22, and First Book of Chronicles 2.5-12. References to the Tree of Jesse also occur twice, once in the Old Testament, Isaiah 11.1:

And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots. . . .

and once in the New, in Paul's Epistle to the Romans 15.12:

And again, Esaias saith, There shall be a root of Jesse, and he that shall rise to reign over the Gentiles; in him shall the Gentiles trust.

Isaiab's prophecy, of course, concerns Christ, and a "Jesse Tree" thus is a representation of the family tree of Jesus. It is an interesting fact, as yet unexplained by Christian iconologists, that many of these representations—including the one on our December cover—depict the ancestors of Christ as musicians. It may be that some early illustrator naïvely decided that, since Jesse's son David was an accomplished harpist (good enough, at any rate, to allay King Saul's fits of madness), then musical talent might very well run in the family—or the convention could have some deeper significance.

Opera in a Sixth City

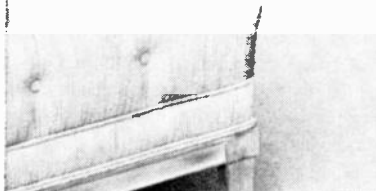
● I have read George Jellinek's "Opera (Continued on page 8)

How will an Olympus Energizer/Transducer look in your home? Elegant, whatever your style. Accustomed as we are to viewing the Olympus in a contemporary setting, it is revealing to see here how comfortably it belongs among the rich and carefully selected traditional furnishings of an actual owner. This universal compatibility is the result of a manufacturing philosophy . . . a determination to handcraft components of such enduring excellence that they are destined to become heirlooms, passed on from one generation to another. The photograph shows only one Olympus of a matched pair powered by

JBLegant

a JBL solid state stereophonic Energizer that is precisely matched to the characteristics of the transducers.

At the foot of the stairs we see the new JBL Delphi, an equipment cabinet styled to complement the Olympus, and in which this owner has installed a Graphic Controller, JBL's latest solid state component. There is a completely new JBL catalog which we will be happy to send at your request.



JAMES B. LANSING SOUND, INC., LOS ANGELES, CALIFORNIA 90039
World renowned for perfection in sound



Looks like any other
single lens reflex!
(FROM THE FRONT)



Handles like no other
single lens reflex!
(FROM THE BACK)

This is the new electric eye Fujicorex. Behind its conventional looking front, is a rather revolutionary back. See the film advance lever? Right below are all essential controls... automatic electric eye exposure control wheel and the focusing wheel. Your thumb sets the proper exposure, focuses and advances the film. Your 9 other fingers don't do very much. Don't grope. Don't fumble. Don't poke the lens.



Our exclusive "Control Cluster" makes the Fujicorex the fastest handling reflex. And a lot more convenient.

Other special features include: Automatic instant-return mirror. Automatic instant-reopen diaphragm. Automatic push-button preview control. A very bright Fresnel viewing-focusing screen and range-finder. And a superb lens (the 50mm Fujinon f/1.9) for brilliant color and black and whites. Accessories include wide angle, telephoto and close-up attachment lenses.

A lot of camera for less than \$150, isn't it? Let your own thumb demonstrate the new Fujicorex for you at your camera store or write for FREE booklet.

AUTOMATIC ELECTRIC EYE
FUJICAREX
SINGLE LENS REFLEX

FUJI PHOTO OPTICAL PRODUCTS, INC.

623 Stewart Ave., Dept. A-93, Garden City, N.Y.
A subsidiary of Ehrenreich Photo-Optical Industries Inc.

CIRCLE NO. 24 ON READER SERVICE CARD

in Four Cities" (October), regarding the repertoire of the world's four major opera houses, and the letter to the editor by Mr. Lowell V. Cary (December) in defense of the San Francisco Opera Company. I think equal time—or space, in this instance—is in order for the Lyric Opera of Chicago.

If casting and repertoire were Mr. Jellinek's basis for calling opera houses "major" ones, then I most certainly would consider Chicago and San Francisco better qualified than the Metropolitan for the adjective. Mr. Cary noted San Francisco's enterprising productions, but is he or Mr. Jellinek aware that Chicago can counter with such productions as Giannini's *Taming of the Shrew* and *The Harvest*, Monteverdi's *Ballo delle Ingrate*, De Banfield's *Lord Byron's Love Letters*, *L'Amore dei tre re*, *Jenufa*, *Thais*, *Cenerentola*, *Prince Igor*, and *La Favorita*—the last not having been heard elsewhere in America for some fifty years? This is in addition to such staples as *Bobème*, *Tosca*, *Walküre*, *Carmen*, *Don Giovanni*, and *The Marriage of Figaro*.

Was it not the Chicago Lyric Opera that presented Maria Callas in her U. S. debut as Norma? Was it not Chicago that first presented such singers as Brownstijn, Ludwig, Berry, Cerquetti, Bergonzi, Moffo, Ghiaurov, Stignani, Stich-Randall, Cossotto, Crespin, Blanc, Ligabue, and Bruscantini in the U.S.? Is it not this same company that year after year offers such singers as Gobbi, Christoff, Simionato, Price, Vickers, Borkh, Gorr, Alva, Bumbry, Grist, and Evans?

Can the Metropolitan or San Francisco boast that within the last ten years they have had a veritable monopoly of the world's leading conductors, a sampling of which includes the names of Serafin, Mitropoulos, Solti, Rodzinski, Kondrashin, Prêtre, Maag, Derieux, and Von Maticic? I think not!

There have been instances, no doubt, in which unusual productions have led to box-office losses, but Miss Carol Fox, general manager of the Lyric Opera, is not content to make like an ostrich and hide in self-pity and excuses, as does the general manager of one of the "leading" houses. A certain faction of the public is, of course, unwilling to venture outside the standard, but the number dwindles—especially since audiences here (and in San Francisco) know that they will hear the world's finest voices in roles suited to them, and will see productions which are visually beautiful and historically correct. This assertion is readily borne out by the fact that the Lyric Opera of Chicago is, to my knowledge, the only opera house in the world which is operating without a deficit. This is in itself a tribute to a great general manager and a most enterprising company.

It may seem strange that a Detroitier is writing to praise an opera company some three hundred miles away. But many De-

troiters drive to Chicago for each weekend during the season. Each season brings growing interest in Detroit. One of our FM stations evidently felt this interest, because they have obtained the services of a music critic who broadcasts weekly reviews of Chicago's performances.

ROBERT G. VANCE
Detroit, Mich.

Dobson to Gerber to Snook

● Regarding my letter printed in your July issue, perhaps I should try to clarify my point, which seemed to cause Mr. Gerber ("Letters," October) and Mr. Snook (December) so much unrest. I tried to get across the idea that many compositions not in the standard repertoire deserve *definitive* recordings in sound and performance. True, most of the works I listed were recorded at various times in the past, but these could hardly be classi-



fied as definitive. Only Columbia's recording of Roussel's Symphony No. 3 and Vanguard's of Janáček's Sinfonietta, both issued after my letter was printed, might be rated definitive.

Upon inquiry, the director of music programming for Radio Station WILL at the University of Illinois has informed me that most of the recordings made at the 1952 Pittsburgh International Contemporary Music Festival were never offered for sale to the public. To the best of my knowledge, Capitol issued two from the series: Vaughan Williams' *Five Tudor Portraits* (P 8218) and William Schuman's *Symphony for Strings*, coupled with Bloch's *Concerto Grosso No. 1* (P 8212). These recordings have long been absent from the Schwann catalog. Roy Harris' *Fifth Symphony* was never issued by Capitol, but I hope that some day Leonard Bernstein will program and record this masterpiece for Columbia.

RICHARD F. DOBSON
Bloomington, Illinois

Speakers of the Future

● I read with considerable interest Ken Gilmore's fine article on the hi-fi of the future in the December issue. Mr. Gilmore seems to imply, however, that an electrostatic speaker is composed of one fixed plate and one movable diaphragm.

(Continued on page 12)

The Wonderful World of ANDY WILLIAMS
A Fool Never Learns
Pennies From Heaven
10 MORE
COLUMBIA

1351. Also: Dream, This Is All I Ask, Noelle, 12 in all

WEST SIDE STORY
Original Soundtrack
COLUMBIA Recording

1037. "The most adventurous musical ever made."—Life

BERNSTEIN conducts TCHAIKOVSKY
1812 Overture
Marche Slave
Capriccio Italian
NEW YORK PHILHARMONIC
COLUMBIA

1603. Bernstein "at top of his form."—High Fidelity

THE SECOND BARBRA STREISAND ALBUM
DOWN WITH LOVE
MY COLORING BOOK
WHO WILL BUY?
COLUMBIA 8 more

1301. Also: I Stayed Too Long at The Fair, Gotta Move, etc.

RAMBLIN' New Christy Minstrels
Featuring GREEN, GREEN
COLUMBIA

1162. Also: Rovin' Gambler, A Travellin' Man, 12 in all

SHANGRI-LA
PERCY FAITH
Song of India - Sayonara
Stranger in Paradise • 9 more
COLUMBIA

1257. Also: Return to Paradise, Beyond The Reef, etc.

VLADIMIR HOROWITZ
Chopin - Liszt
Rachmaninoff
Schumann
COLUMBIA

1067. "Perhaps the greatest piano recording."—HIFI Rev.

This Is My Country
MORMON TABERNACLE CHOIR
Star-Spangled Banner
America, The Beautiful
Finlandia - Marseillaise
10 IN ALL COLUMBIA

1366. Also: Land of Hope and Glory, This Is My Country, etc.

RAY CONNIFF
YOU MAKE ME FEEL SO YOUNG
COLUMBIA
MY OLD FLAME
FRENSE • 9 more

1350. Also: Third Man Theme, Caravan, Sol-Rude, etc.

STRAVINSKY CONDUCTS STRAVINSKY
COLUMBIA
PETROUSHKA

1093. "A work of genius... colossal score!"—High Fid.

BALLADS John Coltrane Quartet
Impulse!

1371. Say It, Too Young to Go Steady, Nancy, 8 in all

LOVE THEMES Ferrante & Teicher
I'm in the Mood for Love
My Funny Valentine
Dream of Love
9 MORE
COLUMBIA

1594. Also: Tara's Theme, Imagination, Laura, etc.

SERKIN • BEETHOVEN
Three Favorite Sonatas
MOONLIGHT - PATHETIQUE
APPASSIONATA
COLUMBIA

1263. "Magnificent performances!"—High Fidelity

MARY MARTIN IN THE SOUND OF MUSIC
ORIGINAL BROADWAY CAST
COLUMBIA

1033. A show that's "perfectly wonderful!"—Ed Sullivan

The Village Stompers WASHINGTON SQUARE
GREEN, GREEN
BLOWING IN THE WIND
10 more
COLUMBIA

1258. Also: Midnight in Moscow, If I Had A Hammer, etc.

BOBBY HACKETT plays MANCINI
Days of Wine and Roses
Moon River • Dreamsville
9 MORE
COLUMBIA

1161. Also: Baby Elephant Walk, Peter Gunn, Mr. Lucky, etc.

Rhapsody in Blue An American in Paris
Leonard Bernstein
Julie Andrews
Robert Goulet
Gershwin
COLUMBIA

1098. "Fierce impact and momentum."—N.Y. World-Telegram

JACK JONES WIVES AND LOVERS
plus Charlene
I Wish You Love
You Lean
9 MORE
COLUMBIA

1457. Also: Fly Me To The Moon, Nina Never Knew, etc.

FRANCESCATTI WALTER
Beethoven VIOLIN CONCERTO
COLUMBIA

1077. "A master of his instrument."—N. Y. Herald Tribune

TONY BENNETT
I Left My Heart in San Francisco
Tender Is the Night
Smile • 9 more
COLUMBIA

1923. Also: Love for Sale, Candy Kisses, Marry Young, etc.

BLOOD, SWEAT AND TEARS
featuring THE LEGEND OF JOHN HENRY'S HAMMER
Johnny CASH
COLUMBIA

1332. Casey Jones, Waiting for A Train, Chain Gang, 9 in all

MESSIAH
EUGENE ORMANDY
The Philadelphia Orchestra
THE MORMON TABERNACLE CHOIR
COLUMBIA

1107-1108. Twin-Pack (Counts as Two Selections.) "Zestful... a powerful, vital statement!"—HIFI/Stereo Review

TWIN-PACK
Equivalent To Two Selections

ORIGINAL SOUNDTRACKS AND MUSIC FROM THE GREAT MOTION PICTURES
MONO CAME
CLEOPATRA
LAWRENCE OF ARABIA
12 MORE
COLUMBIA

1362. Also: Exodus, Irma La Douce, The Apartment, etc.

ROGER WILLIAMS GREATEST HITS
Autumn Leaves
Near You
Tammy
9 MORE
COLUMBIA

1302. Also: The High and The Mighty, I Got Rhythm, etc.

FIRST TIME! DUKE ELLINGTON MEETS COUNTY BASIE
COLUMBIA

1196. "Walloping ensembles and stirring solos."—High Fid.

DAVE BRUBECK TIME CHANGES
COLUMBIA

1356. World's Fair, Unisphere, Iberia, Elementals, 2 more

MUSIC OF JUBILEE
Bach Favorites for Organ and Orchestra
E. POWER BIGGS
COLUMBIA

1605. America's most celebrated organist."—Newsweek

RAY CONNIFF
his Orchestra and Chorus
The Happy Beat
Never on Sunday
Volare • Gigi
9 MORE
COLUMBIA

1017. Also: Wheel of Fortune, Blueberry Hill, Cry, etc.

FREE—if you join now
REVOLUTIONARY SELF-THREADING TAKE-UP REEL



Just drop the end of the tape over this reel, start your recorder, and watch it thread itself! Unique Scotch® process automatically threads up tape of any thickness, releases freely on rewind.

THE GLORIOUS SOUND OF WAGNER
Philadelphia Orchestra
ORMANDY
COLUMBIA

1084. Highlights — Tannhauser, Lohengrin, Siegfried, etc.

ANDRE PREVIN LIKE LOVE
Love Me or Leave Me
Love Is Here to Stay
plus 10 more
COLUMBIA

1521. Also: When I Fall in Love, Like Someone in Love, etc.

ANDY WILLIAMS SINGS MOON RIVER
and other great movie themes
COLUMBIA

1401. Tonight, Love Is A Many-Splendored Thing, 9 more

TCHAIKOVSKY Symphony No. 7
World Premiere Recording
ORMANDY
PHILADELPHIA ORCH.
COLUMBIA

1283. "Appealing tones and lush romanticism."—Life

ROMANTICALLY
Autumn in New York
IT'S ONLY A PAPER MOON
10 more
COLUMBIA

1348. Also: Getting to Know You, The Sound of Music, etc.

HERE'S A CONVENIENT WAY TO BUILD A STEREO TAPE LIBRARY

IF YOU ARE ONE OF THE FORTUNATE PEOPLE who own 4-track stereo tape playback equipment, you know the thrill of the near-perfect fidelity, the unsurpassed sound of tape. Now you have an exceptional opportunity to build an outstanding collection of superb stereo tapes at great savings through the most generous offer ever made by the Columbia Stereo Tape Club!

By joining now you may have ANY FOUR of the magnificently recorded 4-track stereo tapes described here — sold regularly by the Club for up to \$39.80 — for only \$5.98!

TO RECEIVE YOUR 4 PRE-RECORDED STEREO TAPES FOR ONLY \$5.98 — simply fill in and mail the postage-paid card provided. Be sure to indicate which Club Division best suits your musical taste: Classical or Popular.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts chooses outstanding selections for both Divisions. These selections are described in the entertaining and informative Club Magazine, which you receive free each month.

You may accept the monthly selection for your Division... or take any of the wide variety of tapes offered in the Magazine to members of both Divisions... or take no tape in any particular month.

Your only membership obligation is to purchase 5 tapes from the more than 150 to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional tapes... and you may discontinue your membership at any time.

FREE TAPES GIVEN REGULARLY. If you wish to continue as a member after purchasing five tapes you will receive — FREE — a 4-track stereo tape of your choice for every two additional tapes you buy.

The tapes you want are mailed and billed to you at the regular Club price of \$7.95 (occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge.

SEND NO MONEY — Just mail the card today to receive your four pre-recorded 4-track stereo tapes — ALL FOUR for only \$5.98!

IMPORTANT NOTE: All tapes offered by the Club must be played on 4-track stereo playback equipment. If your tape recorder does not play 4-track stereo tapes you may be able to convert it simply and economically. See your local service dealer for complete details.

COLUMBIA STEREO TAPE CLUB
Terre Haute, Indiana

THE LOW SONG OF TOM JONES
Charade
The Pink Panther
9 MORE
HARMONICATS
COLUMBIA

1439. Also: Lawrence of Arabia, Seven Days In May, etc.

ANNIE GET YOUR GUM
DORIS ROBERT DAY
GOULET
COLUMBIA

1032. "Rich melodic score...brilliant."—N.Y. Journal-Amer.

THE BLUE DANUBE
A Johann Strauss Festival
COLUMBIA
PHILADELPHIA ORCH. • ORMANDY

1094. "Performances that really sparkle and glow."—High Fid.

PERCY FAITH
Folk Themes
Greenfields • 500 Miles
10 MORE
COLUMBIA

1349. Also: Sloop John B., This Train, Darlin' Corey, etc.

GREAT MOTION PICTURE EXODUS NEVER ON SUNDAY
plus 13 more
COLUMBIA

1036. Also: Smile, Some Like It Hot, Magnificent 7, etc.

LOVE HIM! DORIS DAY
More Lullipops and Roses
Losing You
9 more
COLUMBIA

1333. Also: Funny, A Fool Such As I, Night Life, etc.

UTC / GOODMAN'S OF ENGLAND MAXIMUS I LOUDSPEAKER SYSTEM

The Goodmans Maximus I is the smallest loudspeaker system we have ever encountered which is appropriate for use with high fidelity components. In this 10½-in. wide x 5½-in. high x 7¼-in. deep box the Goodmans people have managed to pack two speakers, a crossover network, damping material, and a surprising amount of music-reproducing ability.



Fig. 1. Goodmans Maximus I Loudspeaker System. Note size in relation to other objects.

In the past we have encountered miniscule speaker systems whose performance matched their size, and we could rightly say that it takes a large system to achieve large sound. Of course, we did not mean that all large systems are better than smaller systems; there are some bookshelf-sized speaker systems which will stand up to all but the most elaborate systems. But we had not imagined that a box that small could produce so much musical sound, unaided by special electronic circuits.

The woofer contained in the Maximus I is about 3-in. in diameter and has a 3½-lb. magnet. The L-C crossover network crosses over at 1900 cps to the slightly under 3-in. speaker which handles the mid and upper frequencies. Both speakers are cone type. The enclosure appears to be sealed so that the woofer is acoustically loaded. The high-frequency speaker is isolated from the enclosure by means of a metal cover to prevent interaction between it and the woofer.

The Maximus I is rated at 15 watts continuous. We drove it to its limit, and slightly beyond, with no harmful effects. In addition it appears able to withstand substantially higher peaks without being damaged. Musically, however, when driven beyond its limit continuously, it tends to lose some of its musical quality. This is not a fault since we were operating

it beyond the manufacturer's ratings. The reason we mention it is to clarify its limitations so that you will not be tempted to use it in the wrong application. If you need greater power handling ability use one of its big brothers, the Maximus II or III.

The Maximus I has a very musical voice as we mentioned earlier. It provides rich bass reproduction although measurements indicate it begins to roll off at about 160 cps. Useful low-frequency energy is available below 100 cps. Of greater importance, the balance between the mid- and bass frequencies is such that the bass reproduction seems full. We would imagine, however, that the big brothers of the Maximus I (II and III), with a larger number of the same woofers, would provide even fuller bass.

Undoubtedly, the musical quality of the Maximus I derives from the smoothness of its response curve. In its effective frequency range there are few speaker systems smoother.

In essence, the Maximus I is an excellent choice for medium-powered

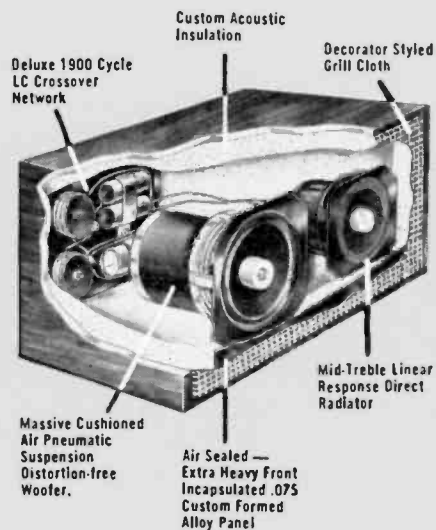


Fig. 2. Cutaway of Maximus I revealing two speakers and crossover network.

component systems, and, because of its size, ideal for audiophiles with space problems. It should also be a big hit with the decor-minded because it is visually so unobtrusive.

This was in fact the original version of the electrostatic speaker, but it is highly unsatisfactory from the standpoint of high-quality sound reproduction. Today's electrostatic radiators are of push-pull design; that is, they are composed of two parallel, perforated, fixed plates between which is a thin plastic diaphragm with a semiconductive coating. Bias voltage is applied between the diaphragm and the fixed plates. The audio signal is applied in push-pull to the plates, and the diaphragm, situated midway between, moves in response to the audio signal. Since the fixed plates are perforated, sound waves produced by the moving diaphragm escape into the listening area. This design requires that the diaphragm be able to move freely; therefore, the speaker cannot be placed close to a wall, as the pressure wave reflected from it would load the diaphragm. Because of this, the use of such a unit for "wallpaper" speakers is rather unlikely.

This is not to say, however, that Mr. Gilmore's proposal to make an entire wall of electrostatic radiating elements is unsound. In fact, a similar proposal was advanced by Peter Walker in *Wireless World*, May, 1955. Mr. Walker suggested, further, a system whereby one wall of electrostatic radiators could be arranged so as to produce the stereo effect regardless of the listener's position in the room.

Mr. Gilmore also states that the radiating area of an electrostatic speaker must be "extremely large to produce adequate bass and enough sound for concert-hall volume." However, concert-hall volume can be obtained from a relatively small electrostatic unit if a special high-voltage-output amplifier is used with it. In fact, such a combination linked with a bias potential of, say, 10,000 volts, could be much more efficient than any conventional cone system—including the folded horns—yet produced. As far as bass response is concerned, one has a choice of designing for large radiating area and small diaphragm displacement or for smaller radiating area and larger displacement. Very low resonant frequencies, down to 20 or 30 cps, can be obtained with diaphragms that are quite small—on the order of 300 square inches. I, myself, have built such a loudspeaker-amplifier combination, and find both the efficiency and bass response to be more than adequate for superlative performance. Other full-range speaker-amplifier combinations have been described in the literature. See, for example, the article by Charles I. Malme in the *Journal of the Audio Engineering Society*, January, 1959, which describes an excellent full-range electrostatic speaker of circular shape. Another design, employing a somewhat less desirable radiating element, was described by Rolf Rennwald in the June 1963 issue of *Audio*.

JOHN PANITZ
Bayside, N. Y.



MAXIMUS 1 — \$59.50 MAXIMUS 2 — \$109.00 MAXIMUS 3 — \$169.00

At Hi-Fi Dealers Everywhere! Maximus Speaker Systems are a design product of:

UTC SOUND DIVISION

809 Stewart Ave., Garden City, N.Y. 11533 / 516 CH 8-6404



Mr. Miller is an audiophile. He's also a cost-conscious accountant who wants a new stereo receiver.



He listened to Brand X. \$425.



He listened to Brand Y. \$319⁹⁵.

Then he saw the new Bogen RF35, a 35 watt FM-stereo receiver. "Interesting," he said, "What are the specs?" The salesman told him. "Hmmm," said Mr. Miller, "35 watts will drive most any speaker system." The salesman nodded: "Thirty-five clean, useable watts." "It sounds like 60." "That's right; distortion is almost unmeasurable." "And," said Mr. Miller, "20 to 20,000 cycles is more than anyone can hear." "Unless your name is Lassie." "How about that 0.85 uv. sensitivity for 20 db. of quieting? The RF35 actually meets broadcast-monitor standards." "That's Bogen. All that performance," said the salesman, "for only \$234.95." Mr. Miller computed rapidly. "Wrap it up," he said decisively. "And add," his voice trembled, "the new Bogen B62 stereo turntable. The \$69.95 model with variable speed control and automatic cueing." The audiophile/accountant wore a smile all the way home.



For complete details on the remarkable RF35 and the new illustrated Bogen catalog write Bogen, Dept. B-2, Paramus, New Jersey.

BOGEN  **LEAR SIEGLER, INC.**
COMMUNICATIONS DIVISION PARAMUS, NEW JERSEY

33 years of leadership in audio technology

CIRCLE NO. 7 ON READER SERVICE CARD

you

should ask a lot of questions
about any automatic turntable
that asks you to spend \$99.50

here's one:

g Can you vary each speed over a 6% range, letting
you adjust the pitch of any record?
(Or must you get along without such a unique feature?)

...and here are 20 more:

when using the single play spindle...

1 Can you start automatically — with the press of a switch — or, if you prefer, cue the record manually at any position while it's either motionless or rotating?

(Or must you always: 1. press one switch to start the record rotating, 2. position the tonearm by eye over the record, 3. press another switch to lower the tonearm?)

2 Can you interrupt play at any time, with the tonearm returning to its resting post and the motor shutting off ... again, automatically?

(Or must you instead: 1. press one switch to raise the tonearm, 2. place the tonearm by hand on its resting post, and 3. press another switch to turn off the motor?)

3 Can you change turntable speed at any time during cycling and play?

(Or must you first shut the entire machine off?)

when using the changer spindle...

4 If there are records on the spindle, can you interrupt play at any time, return the tonearm to its resting post, and shut the entire machine off ... automatically?

(Or must you either wait for the last record to drop ... or remove all the records from the spindle?)

5 Can you start automatically with a record on the platter, but none on the spindle?

(Or must you first place another record on the spindle?)

6 Can you change turntable speed and record size selector at any time during cycling and play?

(Or must you first shut the entire machine off?)

7 Will 6½" clearance above the mounting board be enough to insert and remove the changer spindle?

(Or must you have up to 9"?)

in any mode of play...

8 Does it offer you all four standard speeds?

(Or must you discard your collector-item 78's, and do without the special material available on 16's?)

10 Can you use cartridges weighing as little as 2 grams with no effect on tonearm mass?

(Or must the tonearm head have a minimum of 6 grams?)

11 Does the tonearm itself weigh just 20 grams?

(Or up to almost 50% more?)

12 Has the tonearm been proven to track flawlessly as low as ½ gram?

(Or is no such claim made?)

13 When applying stylus force, do you enjoy the precision of continuous dial adjust from 0 grams up, plus the convenience of a direct reading numerical scale?

(Or just markers and click stop positions?)

14 Is tonearm bearing friction so minimal (less than 0.1 gram) that anti-skating compensation is effective at less than 1 gram tracking force?

(Or is it actually high enough to render anti-skating compensation virtually ineffective at such light forces?)

15 Does the counterweight offer the convenience of both rapid and fine adjust?

(Or fine adjust only?)

16 Will the motor maintain speed constancy (within 0.1%) even during prolonged line voltage variations from 95 to 135 volts?

(Or will the motor speed actually vary if such line voltage variations last long enough to overcome the flywheel action of the platter?)

17 Will 12¾" x 11½" do nicely for installation?

(Or must you provide for at least 70% more area?)

18 Can you lift the tonearm from the record during play and place it on its resting post ... or restrain it at any time during cycling without concern for possible malfunction or actual damage ... thanks to its foolproof slipclutch?

(Or are you better advised not to attempt either, because of mechanical linkage between tonearm and cycling mechanism?)

and as for superior performance...

19 Has it been tested and acclaimed by every audio publication as living up to every last claim?

20 Has it earned such acceptance by experienced audiophiles that they have actually traded in their professional-type manual turntables for it?

21 Has quality control been so consistent that it has achieved the astonishing reliability record of 99% or more perfect, right out of the carton?

Obviously, if you've been considering anything but the DUAL 1009 Auto/Professional Turntable, you haven't been asking the right questions, or getting the complete answers. Write for our informative literature... or just ask any audio dealer. (And if you'd like to spend just \$69.50 and still get Dual quality, ask him about the new DUAL 1010 Auto/Standard Turntable.)

DUAL 1009

Auto/Professional
Turntable



UNITED AUDIO  **DUAL**
12 WEST 18th ST., NEW YORK, N.Y. 10011
DUAL'S THE FINEST ... THE RECORD PROVES IT SINCE 1900
In Canada: DUAL OF CANADA, 24 Millford Ave., Toronto 15, Ontario

You can't tell the difference between the Oki 555 and any other stereo tape recorder

until:

You lift it. It's the lightest portable stereo tape system in the world. Under 25 lbs.

You check for tubes. It has none. It's solid state (all transistors...27 of them).

You hear it. It has 2 unique two-way speaker systems for cleaner stereo sound reproduction. (4 speakers.)

You check its dependability. It's guaranteed for 1 full year.†



And its price is less than you'd expect to pay. \$349.95*.

Oki has a fine choice of other solid state tape recorders, starting at \$129.95*. See and hear them now at your Oki dealer.

†manufacturer's suggested list price
one year parts, 6 months labor


HFSR 265

Chancellor Electronics, Inc.,
457 Chancellor Ave., Newark, New Jersey

Name _____
Address _____
City _____ State _____ Zip _____

CIRCLE NO. 10 ON READER SERVICE CARD

HI-FI

By Larry Klein



Magnetic Cartridge for Console

Q. I want to install a good-quality magnetic phono cartridge in place of the crystal cartridge in my console phonograph. I looked up the specifications of the console's original low-quality crystal cartridge, and it is rated at 0.25 volt output per channel. The amplifier inputs use 4.7-megohm resistors. What changes do I have to make in the input circuits to make them work properly with a magnetic phono cartridge?

WILLIAM PARKE
Englewood, New Jersey

A. A magnetic cartridge has about 1/100 the output voltage of a crystal cartridge. Therefore, in order to use a magnetic cartridge with your console phonograph, you would have to add additional gain stages to its amplifier. Several companies sell preamplifiers specifically designed for just that purpose. However, it does not seem to me that the changeover to a magnetic cartridge would be worthwhile since you could, at far less expense, replace your present cartridge with one of the excellent late-model ceramic stereo cartridges (such as the Sonotone Velocitone Mark IV reviewed in HiFi/STEREO REVIEW in July 1964. A separate preamplifier is not required, and your amplifier's 4.7-megohm input resistors will match the cartridge.

Hum—Electrostatic and Magnetic

Q. In technical discussions I often see references to electromagnetic and electrostatic hum pickup. When making a hi-fi installation, are there any special techniques for avoiding these?

JIM O'KEEFE
Elmira, New York

A. Electromagnetic hum is usually caused by the direct radiation of the magnetic field surrounding a transformer or motor into the circuit of an amplifier. High-gain circuits, and circuits that have inductances in them (such as tape heads or magnetic phono cartridges), are particularly sensitive to electromagnetic hum. In general, the best cure is to move the source of the electromagnetic hum away from the sensitive circuit or component. Although almost all modern turntables either have an extremely small hum field surrounding the motor or one that does not intersect the path the cartridge must travel in crossing the record, an occasional turntable-cartridge combination will have a high hum level.

But if you are having hum trouble,

first make sure that the hum is not owing to electrostatic pickup. Turn on the turntable motor and observe whether the hum level varies as you move the tone arm across the record and whether the hum ceases when the turntable motor is switched off. Both of these symptoms indicate electromagnetic hum problems. This type of hum can sometimes be minimized by installing a ferrous shield between the motor and the tone arm. Use a piece of a flattened tin can, and locate it in such a way as to divert the hum field from the motor away from the cartridge. The location and shape of the shield will probably be quite critical. A bend of one inch in one direction or another may make the difference between an excessive and an acceptable hum level. Once a good location is found, you can mount or clamp the shield under any convenient bolt on the turntable chassis.

As for electrostatic hum pickup, which may originate anywhere in the system, this is usually a problem of grounding and shielding. Trial and error, plus consultation with the manufacturer of your tone arm and turntable, should enable you to effect a cure.

Tone-Control Setting

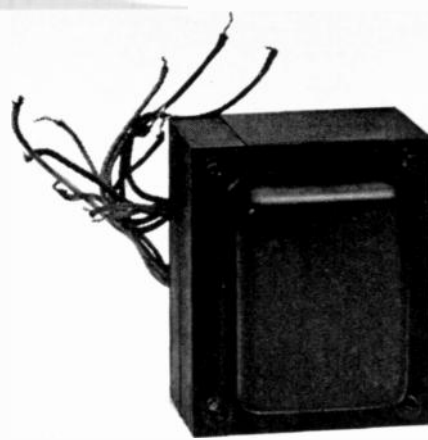
Q. I recently purchased a 25-watt-per-channel integrated stereo amplifier that had been a demonstration model. In the store it seemed to work perfectly and sounded excellent with the tone controls in the flat setting. However, when I set it up at home I found that the amplifier sounded best with the treble controls at about the two o'clock position. I took it back to the store where I bought it, and they checked it out and said it was in perfect condition. What could be causing my difficulty?

ROBERT SHICKLEY
Black River Falls, Wis.

A. There is no reason to assume that the necessity for boosting the treble on your amplifier indicates that your amplifier is in some way at fault. Your speakers may not have as bright a treble response as the speakers that your amplifier was originally demonstrated on. Or it may be that your listening room, because of drapes and upholstered furniture, tends to soak up the highs to a greater degree than did the showroom.

In any case, you should be aware that the "flat" tone-control position is not sacrosanct. If your system sounds better with the tone controls set somewhat off the flat position, don't be afraid to leave

(Continued on page 18)



CULPRIT

VILLAIN

Tubed components are doomed. It is now common knowledge among hi-fi engineers that tubes and output transformers play a major role in creating distortion.

Why transistor components are better. Transistor units produce better frequency response (cleaner, more "transparent" sound) because they don't use output transformers. Transistors are the best switching devices known to man, give better response to sounds of very short duration. Speakers are coupled directly to the output transistors, giving you crisp, solid bass. Tubed receivers require realignment at least every other year. Transistors simply do not age . . . and they run cool.

Why invest in obsolescence? As you approach the extremely important purchase of your next stereo system, bear in mind that the very finest tubed equipment will soon be hopelessly obsolete. Harman-Kardon, possessing the industry's longest, most extensive experience in solid-state audio design, is and will remain many years ahead of the field.

The industry's only all-transistor line. While an occasional solid-state component has appeared in other lines, only Harman-Kardon now offers the fabulous wide-open sound quality of complete transistorization throughout its entire line . . . only Harman-Kardon has advanced

to the point of going completely out of the tubed-equipment business. Not even a nuvistor tube remains to mar the 100% solid-state sound of every Harman-Kardon instrument.

Now, transistor economy. The new Stratophonic all-transistor FM stereo receivers (shown below), priced down with the most popular tubed units, give you Sound Unbound without the old price penalty of transistor equipment. Now, with the Stratophonics, there is literally an all-transistor receiver for every home and every budget. When you hear these magnificent instruments, you will never again settle for the distortion of tubed equipment.

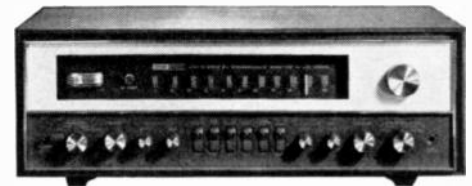
Harman-Kardon Stratophonic FM Stereo Receivers . . . a complete all-transistor line, priced from \$279 to \$469



MODEL SR300, 36 watts IHFM music power. The best news yet for music lovers on a strict budget. A delightful sound at any price, an unbeatable value at just \$279.*



MODEL SR600, 50 watts IHFM music power. All the front-panel convenience controls of the SR900, and most of its fantastic performance at every power level with minimum distortion. Price \$389.*



MODEL SR900, 75 watts IHFM music power. Hailed by Audio (October 1964, before the SR600 and SR300 came out) as "the only component-quality all-transistor receiver we know of." Price \$469.*

*Prices slightly higher in the West. Enclosures optional.



Philadelphia, Pa. 19132 • A subsidiary of The Jerrold Corporation
THE LEADER IN SOLID-STATE HIGH-FIDELITY COMPONENTS

You don't see much for your money

You hear it!



That's progress.

Time was when a good hi-fi system had to be big. But, thanks to transistor electronics, modern components are smaller, and so are systems. Which is a good thing, since most people don't have the room anyway.

The Benjamin Stereo 200 is a perfect example.

This full-powered, component-engineered stereo phonograph measures only 18 inches wide x 16 inches deep. It combines the famous Miracord 10 automatic turntable and a 36-watt, solid-state stereo amplifier in a walnut cabinet no larger than would be required for the Miracord alone. You simply add the

speakers, and it's ready to perform.

It is equipped with a diamond-stylus magnetic cartridge, and plays mono and stereo records manually or automatically. The Stereo 200 can also be connected to play from a tuner or tape recorder. The cabinet is fitted with a convenient plexiglass cover.

Price is \$229.50. Speakers are extra. Benjamin 208's are recommended for optimum performance, \$49.50 each.

Ask to hear the Stereo 200 at your hi-fi music dealer soon. It's so delightfully compact, you'll wonder where the big sound comes from.

**BENJAMIN
STEREO 200**

Benjamin Electronic Sound Corp. 80 Swalm St., Westbury, N.Y.

the controls set for boost or cut as required. However, if you cannot get a natural-sounding frequency balance with any tone-control setting, then investigate the speaker system and/or other components to determine whether something may not be defective.

Muddy Bass

Q. Although I am using two 15-inch coaxial speakers (installed in 4-cubic-foot cabinets) in my stereo system, I am dissatisfied with its bass response. A friend suggested that I construct a sort of center-channel superwoofer to improve the bass. I installed two 12-inch woofers in a single 6-cubic-foot cabinet and connected each woofer in parallel with one of the 15-inch speakers. The woofer cabinet is centered between the two main cabinets. Now I am getting more bass, but it has a muddy quality that is quite unpleasant. Do you have any suggestions as to what I might do to clean up the sound?

ARNOLD BERG
New York City, N.Y.

A. From your description, I suspect that the bass in your revised system doesn't go any lower in frequency than it did before. What is happening is that the bass is now simply overbalancing the treble. An overloud bass will almost always lend an apparent muddiness to the sound. For example, many a so-called full-range speaker that sounds muddy because of an inadequate upper mid-range/treble will appear to have its bass cleaned up simply through the addition of a tweeter. Of course, the tweeter in such a case has merely restored the bass-treble balance.

Your original problem—inadequate bass from your main speakers—is probably traceable to the small enclosures they are installed in. A 15-inch speaker must have a minimum of six cubic feet of air behind it (unless its free-air resonance is about 20 cps or lower) in order to reproduce the low bass frequencies. The six-cubic-foot center cabinet is also a little small to house two 12-inch woofers unless they also have a low free-air resonance. Although it may pain you to do so, you should start all over again, mounting each of your 15-inch speakers in a six-cubic-foot, or preferably larger, cabinet. In an adequately large cabinet, your 15-inch speakers should have a satisfactory bass performance, both in quantity and quality.

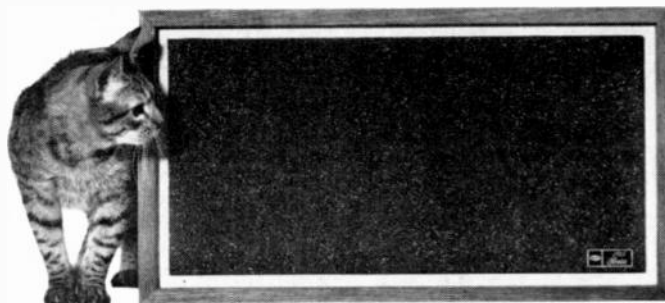
• The Institute of High Fidelity has published a second edition of its informative 64-page *Introduction to Hi-Fi & Stereo*. Written for the non-technical music listener, the booklet is available for 25¢ from the Institute of High Fidelity, 516 Fifth Avenue, New York, N.Y. 10036.

**NOW IN STOCK
AT THESE
QUALITY DEALERS:**

ALASKA	Anchorage	Audiocam Corp.
ARIZONA	Tucson	Winter's Music
CALIFORNIA	Anaheim	Henry Radio
	Castro Valley	Calbar Custom Elect.
	Covina	Hi Fi Covina
	Culver City	HiFi Matic Company
	Hollywood	Hollywood Electronics
	Long Beach	Scott Audio Corp.
	Los Angeles	Gmora Stereo Center
		Henry Radio
	Oakland	Redisco Inc.
		Fidelity Sound
	Palm Springs	Fisher Electronics
	Pasadena	Pat Barbara Music
		Dow Radio
		Electronic Components
		Henry Radio
	Ridgecrest	Hi Fi Specialties
	Riverside	Haymans Appliance
	Sacramento	Industrial Sound & Tel.
	San Francisco	Eber Electronics
	San Diego	Western Radio
	San Jose	West Coast Audio Sales
	Santa Ana	Hi Fi Associates
	Santa Monica	Midway Electronics
	Whittier	Oxbow Electronics
CONNECTICUT	Bridgeport	Hi Fi Center
	New Haven	David Dean Smith
DISTRICT OF COLUMBIA		Custom Hi Fi Radio TV Co.
		Kitt Music Company, Inc.
FLORIDA	Orlando	Lafayette Radio
	So. Miami	Johanny's Hi Fi
INDIANA	Hammond	Halls Electronics Dist.
KANSAS	Topeka	Swinson-McCormick
LOUISIANA	Monroe	George Baber
MAINE	Auburn	Audio Supply Co.
MASSACHUSETTS	Boston	Hi Fi Trading Post
	Cambridge	Minute Man Radio Co. Inc.
MICHIGAN	Ann Arbor	The Music Center
	Detroit	Lobby Hobby
		Uptown Radio
MINNESOTA	Minneapolis	Ken Craft Hi Fi
MISSISSIPPI	Jackson	Swan Electronics
MISSOURI	California	George's Music House
	Kansas City	David Beatty
NEW JERSEY	Newark	Sound Reproduction, Inc.
	Paramus	Leonard Radio, Inc.
	Trenton	George's Stereo Center
NEW YORK	Brooklyn	Kingsway Custom Stereo
	Buffalo	Victor L. Cole
	Lockport	Lockport Audio
	New York	Airex Radio Corp.
		Audio Unlimited
		Heins & Bolet, Inc.
		Kooper Products, Inc.
		Leonard Radio Inc.
	Rochester	Orco Marine
	Schenectady	Adirondack Electronics
OKLAHOMA	Oklahoma City	Audio Specialties
PENNSYLVANIA	Philadelphia	Sam Goody's Inc.
	Pittsburgh	Joseph Horne Co.
		Lafayette Radio
TENNESSEE	Chattanooga	College Hi Fi
TEXAS	Fort Worth	Audio Associates
	Houston	Audio Center, Inc.
	San Antonio	Audio Center, Inc.
WASHINGTON	Bellingham	Advance Electronics
	Seattle	Magnolia Camera & Hi Fi
		Standard Records & Hi Fi

**“By all means
listen to this \$95
speaker...
This is not ‘just
another box.’”**

HiFi/Stereo Review



THE ADC 303A BRENTWOOD

“After the lab measurements had been made, and I had a chance to analyze the data, I began to appreciate how unusual this speaker system really is.”

So writes Julian D. Hirsch of Hirsch-Houck Laboratories, in his “Technical Talk” column in *HiFi/Stereo Review*.

The measurements that evoked his enthusiastic comments revealed surprising qualities in a speaker so compact as the new ADC 303A. Here is how Julian Hirsch describes it:

“For one thing, my tests confirmed the manufacturer’s claimed frequency response of 35 to 20,000 cps \pm 3 db measured in an average listening room.”

“... the Brentwood has a true, effective response down to at least 33 cps, with lower distortion than I have measured on many larger and more costly speaker systems, under similar conditions.”

“The system’s resonance is 48 cps, and ADC states that it delivers true bass response to at least 38 cps. This it certainly does, with ease. The Model 303A is a very successful application of the acoustic-suspension principle, achieved without excessive loss of efficiency.”

What Mr. Hirsch found in his laboratory was impressive; what he heard in his listening room was equally so. This is the way he sums it up:

“As for sound, the ADC 303A is very live and open. It has presence, but without the peaked unnatural response usually associated with that term.”

“... this speaker brings the music right into your listening room... as contrasted to some in which the sound never seems to get out of the speaker enclosure.”

The ADC 303A was planned to produce optimum performance in your home, as well as Mr. Hirsch’s listening room.

Prices slightly higher West of Mississippi.

AUDIO DYNAMICS CORPORATION

Pickett District Rd., New Milford, Conn.



HERE'S ONE WAY TO
COOL A HOT AMPLIFIER



but
here is a
BETTER WAY



Only
\$14.85

the ROTRON

Whisper Fan
KIT

Beat the heat that wrecks the set by installing a Rotron Whisper Fan Kit. Breathing 60 cubic feet of cool air over, under and around every heat-generating component, the Whisper Fan improves performance by minimizing drift due to temperature change within the enclosure. Requires only 7 watts, just pennies a week to operate. Measuring only 4 $\frac{1}{4}$ " square and 1 $\frac{1}{2}$ " deep, it can be set in a corner or mounted on the rear panel in minutes. Comes complete with mounting hardware, plug and cord for electrical connections and installation instructions.

Write for details
or see your local dealer.

ROTRON mfg. co., inc.
WOODSTOCK, NEW YORK
ORiolo 9-2401



CIRCLE NO. 36 ON READER SERVICE CARD
20

JUST LOOKING

...at the best in new hi-fi components



● **Acoustic Research** is now shipping the AR-4 speaker system with hanger strips that can be attached to the cabinet. This makes it possible to hang the speaker on a plaster or wood wall with ordinary picture hooks rated for a 30-pound load. Owners of AR-4's who did not receive these hanger strips will be sent a set free if they write to the company giving the serial numbers of their speakers.

● **CM Laboratories** announces two new transistor stereo components: the CC-1 control center and the 35D 70-watt (rms) power amplifier. The control



center has pushbutton mode selection and stepped bass and treble tone controls for each channel. Frequency response is 2 to 200 kc ± 0 , -3 db, at its rated 2-volt output. Total harmonic distortion is less than 0.1 per cent, and hum and noise are below 80 db at the high-level inputs, measured at rated output. The power amplifier will deliver 35 watts (rms) per channel into 4-, 8-, or 16-ohm loads, with less than 0.5 per cent harmonic distortion between 20 and 20,000 cps. Intermodulation distortion is below 0.5 per cent at any power up to 35 watts, and hum and noise are 70 db below rated output. Damping factor is greater than 500 over the entire audible range. The amplifier



is electronically protected against short and open circuits in the speaker leads. Price of the Model CC-1 control center is \$315; the Model 35D is \$285.

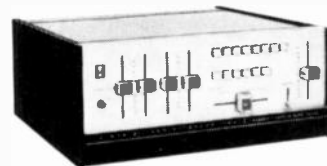
circle 182 on reader service card

● **Focal Press** has released a six-volume *Encyclopedia of High Fidelity* that includes authoritative guides to acoustics, amplifiers, discs, tapes, radio, and loudspeakers. Over 1,500 pages of practical data cover the entire field of sound recording and reproduction. Each volume is written by a British expert at a level suitable for the technician or the serious amateur. The encyclopedia covers both theory and practice; there are hundreds

of diagrams and illustrations, short indexes heading each chapter, and glossaries of terms. The individual volumes are: *Acoustics* (G. W. Mackenzie), *Amplifiers* (H. Lewis York), *Radio Reception* (H. Henderson), *Disc Recording and Reproduction* (P. J. Guy), *Tape Recording and Reproduction* (A. A. McWilliams), and *Loudspeakers* (E. J. Jordan). The books are available singly for \$9.50 each or \$49 for the boxed set.

circle 183 on reader service card

● **James B. Lansing's** Model SG520 Graphic Controller is a transistor stereo control center designed for operation with JBL's Energizer/Transducer or any good stereo power amplifier. Among the novel features of the unit are professional-type straight-line controls (rather than rotary) for the bass, treble, balance, and volume functions. The straight-line controls permit instant visual recognition of control settings, plus easy, simultaneous adjustment of several controls. There are



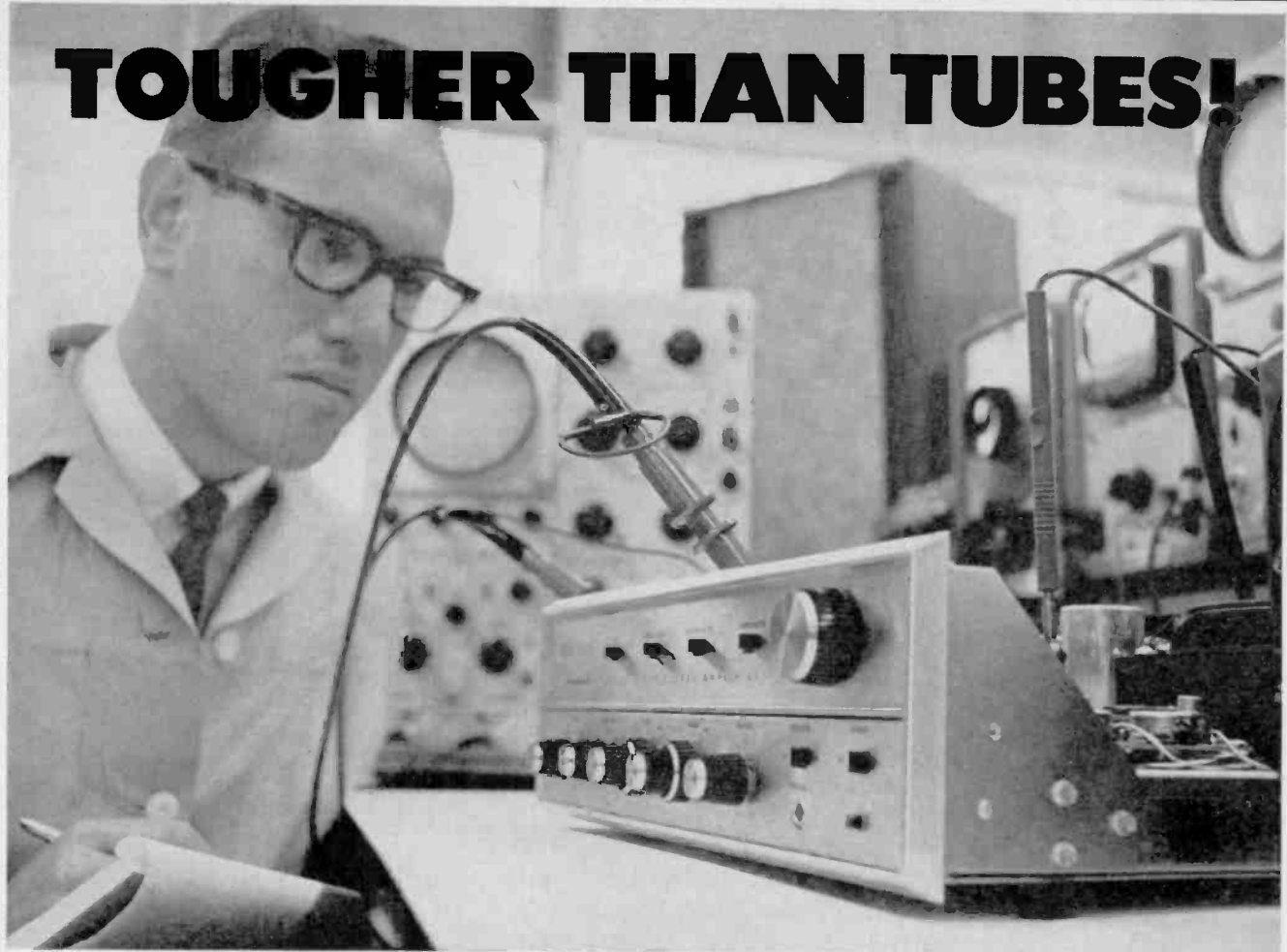
also eight illuminated pushbuttons for selector switches. A special test button on the Graphic Controller permits positive and easy adjustment of system balance. Secondary controls requiring infrequent adjustment are concealed behind a hinged section of the front panel. These include scratch and rumble filters, tape-monitor switching, phono gain and balance controls, auxiliary input and output jacks, microphone jacks, and output-level controls. Rated output of the unit is 3 volts, with harmonic distortion of under 0.15 per cent from 20 to 20,000 cps. Frequency response is within 0.25 db over the same range. Noise at high-level inputs is 90 db below rated output. Dimensions are 15 $\frac{3}{8}$ x 6 $\frac{1}{2}$ x 11 $\frac{3}{4}$ inches. Price: \$450.

circle 184 on reader service card

● **H. H. Scott** has introduced the LK-72B, an 80-watt stereo amplifier kit that includes special equalization positions for phonograph and tape deck, separate bass and treble controls for each channel, a powered center-channel output (for extension or center-channel speakers), and a subsonic filter. Accurate assembly of the kit is insured by the full-color in-

(Continued on page 22)

TOUGHER THAN TUBES!



New Scott Solid-State Amplifier Passes Rugged Torture Tests

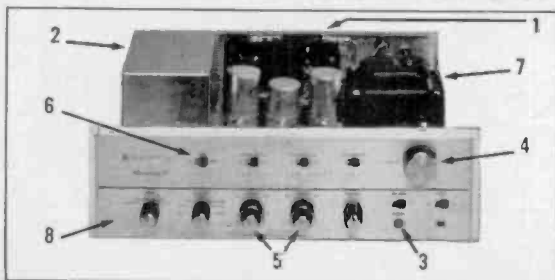
Now you can own a powerful 80 watt solid state amplifier constructed to standards unique in the high fidelity industry. The new Scott 260 uses rugged pre-tested heavy-duty components, including massive heat sinks, heavy printed circuit boards and new silicon output transistors. Critical electrolytics are hand selected and have operating capabilities far exceeding circuit requirements.

To insure the thoroughness of its quality control procedures, H. H. Scott called in transistor specialists with many years experience in the design of critical military components. Rugged tests were devised to subject the amplifier to conditions far more severe than encountered in normal use. These "torture tests" include: Applying a "step-stress-test" to a selected sample of all components used, simulating hundreds of hours of normal operating

life and showing up any components that might fail; applying a unique "surge and cycle" test, normally performed only on rugged military equipment, to simulate stresses the amplifier may be subjected to under the most severe home conditions; elaborate pre-test and checkout of all components, including transistors, to insure that components will not fail in service.

As a result of these extensive procedures, the 260 now combines the amazing virtues of transistors . . . their compactness, cool operating temperatures and fine sound . . . with the ruggedness and reliability that the audiofan has come to expect of finest Scott vacuum tube components. Backed by Scott's unique 2-year guarantee, the 260 will give you countless hours of trouble-free fine listening. Less than \$260.

SPECIFICATIONS: Sine-wave power, 30 watts/channel; music power, 40 watts/channel (8 ohms); all-transistor design with direct-coupled silicon output stage. Harmonic distortion less than 0.8%. Frequency response 20 to 20,000 cps. Damping factor greater than 20; Load impedances: 4, 8 or 16 ohms; full tape facilities including tape monitor and direct tape head input. Operating features: Derived center channel output; rumble filter; scratch filter; Impedance selector switch. Matches all Scott tuners.



(1) Rugged silicon direct-coupled transistor output stage (2) Pre-amps on separate modular-type printed circuit boards (3) Stereo headset output (4) Master volume control (5) Separate bass and treble controls (6) Complete tape recorder input and output facilities (7) Massive power supply provides high power surges when music demands it (8) Hand-styled styling matches Scott Transistor Tuner model 312

FREE! NEW 1965 CATALOG AND GUIDE TO STEREO

H. H. Scott, Inc. 111 Powdermill Road
 Department 245-02, Maynard, Mass.
 Please send me your new 20-page full-color 1965 Stereo Guide and complete catalog.
 Send me complete information on new consoles by Scott . . . component quality in beautiful, hand-finished cabinets.

Name

Address

City Zone State



Export: Scott International, 111 Powdermill Road, Maynard, Mass. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto. Cable HIFI. Price slightly higher West of Rockies. Subject to change without notice.

This plug
in the Rek-O-Kut R-34
Turntable
is worth



We give it to you at no charge!

The popular Rek-O-Kut R-34 turntable, already the best value in a single-play unit, is now even better . . . and at no price increase! Constantly watching for changes that will improve quality and convenience in record playback systems, Rek-O-Kut has determined that the tonearm on the R-34 simply *must* have a plug-in shell to make cartridge mounting simpler. So the new S-440 tonearm now comes mounted on the R-34; now an even greater value . . . still \$89.95.



Specifications: Complete 2-speed turntable, tonearm, and solid walnut base. All with a 5-year Warranty, unheard of in the audio industry! Exclusive Rekothane belt reduces noise and rumble to minus 6 db lower than any other belt. Exclusive Instant Speed Selector changes from 33 1/3 to 45 rpm with a mere flick of your finger. Specifications: Noise and rumble: -60 db below average recorded level (@ 7 cm/sec. @ 1000 cps). Flutter and wow: .08 0/0 RMS.

Also
manufacturers
of Koss
Stereophones



KOSS

REK-O-KUT

2227 North 31st Street, Milwaukee 8, Wisconsin

CIRCLE NO. 57 ON READER SERVICE CARD

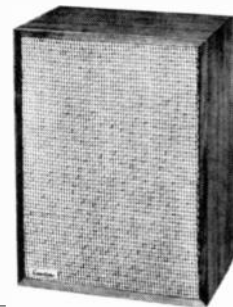
struction book, prestripped wires, and premounted terminal boards and tube sockets. Power rating of the LK-72B is



40 watts (IHF) per channel. Power bandwidth is 20 to 20,000 cps ± 1 db; frequency response is 20 to 20,000 cps ± 1 db; and harmonic distortion is 0.8 per cent. Price: under \$150.

circle 185 on reader service card

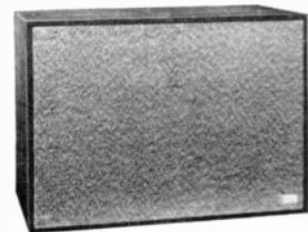
● **Sonotone** has introduced the Sonotone, a compact speaker system employing two speakers—a 6-inch linear-suspension, high-compliance woofer with a resonance of 50 cps and a 1/2-inch high-frequency supertweeter—acoustically matched with a 5,000-cps L/C crossover network. The tweeter has excellent



high-frequency dispersion over a wide angle, and is equipped with a calibrated level control to permit adjusting the high frequencies to suit room acoustics. System impedance is 8 ohms, frequency response is 45 to 20,000 cps, and the speaker can handle 40 watts of average program material (80 watts peak). Ten watts is about the minimum amplifier power to be used with the system. The enclosure, of high-stress nonresonant panels of oiled walnut veneer, can be mounted either horizontally or vertically. The size of the system is 7 1/4 x 10 1/2 x 14 inches. Price: \$42.50.

circle 186 on reader service card

● **University's** Medallion Monitor is an oiled walnut bookshelf version of the Medallion XII speaker system. The new



three-way system includes a 12-inch woofer, an 8-inch mid-range speaker, and a Sphericon supertweeter. Response of the system is from 20 to 40,000 cps. Price: \$129.

circle 187 on reader service card

HIFI/STEREO REVIEW

Scott's top rated LT-110 FM Stereo Tuner Kit now at a new low price...\$139.95!

"...1.88 uv sensitivity by a home alignment procedure without instruments...an exceptional feat..." *Electronics Illustrated*



Here's terrific news for kit builders! Now, the famous Scott LT-110 tuner kit . . . the same kit top rated by every audio expert . . . the same superbly engineered FM Stereo tuner built by thousands of hi fi enthusiasts . . . is now available in handsome new styling at a truly modest price.

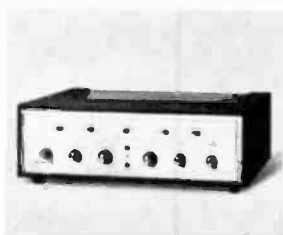
Look at the outstanding features of this superb tuner. It includes a heavily silver-plated front end that is pre-wired and tested in Scott's engineering laboratories. The critical multiplex section is also completely pre-wired and tested with the most

advanced multiplex equipment available. Among the LT-110-B's many pluses: Stereo Separation in excess of 30 db, Sonic Monitor Stereo indicator, 60 db signal-to-noise ratio, sensitive tuning meter.

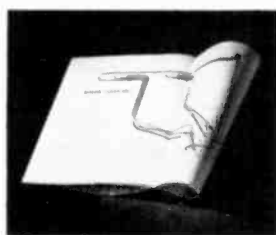
Here's what the technical editor of *Electronics Illustrated* said about the LT-110: "If you have hesitated to go into stereo FM because of imagined complexities and highly technical skills and knowledge that might be required, fear no more. The LT-110 shows you how to enjoy stereo FM the easy way."



New LK-72B 80-Watt Stereo Amplifier Kit. Here's a popular integrated stereo amplifier kit at an outstanding price. Rugged stereo output stages deliver 80-watts, can be used with any speaker systems. Every conceivable control feature is found on this versatile amplifier including a switched front panel headphone output, complete recording facilities, and provision for driving a third or center channel loud-speaker system without additional amplification. Only \$149.95



LK-48B 48-Watt Complete Stereo Amplifier Kit. More than enough power for the majority of music systems. The all-new LK-48B has two new convenience features, a switched front panel headphone output for private listening, and a powered center channel output to drive extension speakers. 13 front panel controls. Complete tape recording facilities. Typical Scott luxury features include all-aluminum chassis and DC-operated heaters for lowest hum. Only \$129.95



Exclusive FULL-COLOR instruction Book "eliminates just about the last possible chance of wiring errors . . ." Every part and every wire are shown in natural color and proper position. In addition, each full-color illustration in the instruction book is accompanied by its own PART-CHART, another Scott exclusive. The actual parts described in the illustration are placed in the exact sequence in which they are used.

FREE 1965 STEREO GUIDE

H.M. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.



245-02

- Please send me your new 20-page full-color 1965 Stereo Guide and complete catalog.
- Send me complete information on new consoles by Scott . . . component quality in beautiful, hand-finished cabinets.

Name

Address

City..... Zone.... State.....

SCOTT®

Price slightly higher West of Rockies. Subject to change without notice.

"...state of the art..."*

ACOUSTECH SOLID STATE



New Integrated Amplifier only \$229

The factory-assembled Acoustech VII offers transistor performance from the leader in solid state design — at less than vacuum tube price. Direct coupled circuitry (no driver or output transformers) with quality silicon output transistors provide outstanding reliability and transient response (better than 2.5 usec rise time) . . . four plug-in circuit boards — two for preamplifier and two for power amplifier sections . . . I.M. distortion (8 ohms) under 0.4% at 20 watts, under 0.6% at 30 watts (per channel). Distortion decreases as power decreases and is virtually unmeasurable at normal listening levels. Damping factor better than 70 to 1. Complete switching facilities for tape recording and monitoring, plus all desirable operating controls.

Acoustech solid state amplifiers have been hailed as the finest available at any price. Now Acoustech quality is available for the discriminating music lover on a budget. For complete specifications on this and other Acoustech instruments, assembled or kits, mail coupon below.

(\$229.95 West of Rockies)

*High Fidelity Magazine on Acoustech IV

ACOUSTECH

ACOUSTECH, INC. Dept. R-2
139 Main Street
Cambridge, Mass., 02142

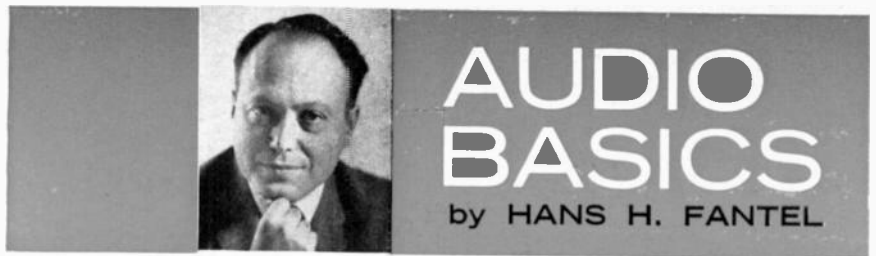
FREE Please send free booklet "Why Solid State Amplifiers Can Sound Better" and full information on the Acoustech line to

Name _____

Address _____

City _____ Zone _____ State _____

CIRCLE NO. 1 ON READER SERVICE CARD



THE STEREO SEAT

IN THE early days of stereo, it was a commonly accepted half-truth that the listener had to sit at equal distances from the two speakers to hear the maximum stereo effect. Such a listening position is comparable to a center-aisle seat in the concert hall, and it puts you in the location with the most balanced right-and-left sound distribution. In a room of average size, the stereo speakers might be placed from eight to twelve feet apart, and you could then put your favorite chair across the room from the loudspeakers at a point somewhere close to an imaginary line drawn midway between them.

But you needn't be dogmatic about your stereo seating arrangement. Stereo permits the listener far greater freedom of movement than orthodox stereophiles will admit. In fact, the stereo effect can be appreciated almost anywhere in the room. If you are sitting off-center, your location might be compared with a box seat along the side of an auditorium—which is nothing to complain about. You may perceive less left-right directionality in such a location, but the essential fullness and spaciousness of stereo will still be retained.

To prove to yourself that the stereo effect is not strictly localized, just walk across the room in front of the speakers while a record is playing. It's like dancing across a ballroom in front of the bandstand: although the sound perspective changes at various points, depending on which instruments you are closest to, these are quite natural changes and the stereo effect is not lost.

Spreading stereo sound evenly over a wide area requires a wide angle of treble dispersion from your speakers. Loudspeakers differ considerably in their ability to fan out the high frequencies. The poorer ones project the treble in a narrow beam, as from a flashlight, leaving, at the sides of the beam, large areas of aural "shadow" in which the sound is dull. In general, broad-angle dispersion of highs provides wider latitude in the choice of listening location.

If the décor of your living room dictates that the speakers must be very widely separated (say, more than ten or twelve feet apart), you may run into a condition graphically described as "hole in the middle"—a center zone between the two speakers in which there is noticeably less volume. You will still be aware of left-right directionality, but there will be imperfect continuity of sound between the two speakers. This "hole in the middle" can be filled by adding a third speaker. This speaker, which is placed mid-way between the two main speakers, is usually hooked up to reproduce a blend of the left and right channels. It represents, as it were, the middle of the orchestra. Many amplifiers provide a special set of output terminals for connecting such a center speaker. If excessive separation of speakers is a problem in your particular setup, your audio dealer may lend you an extra speaker so you can determine by trial whether a center speaker will provide the sound improvement you need.

In this connection, it is important to be aware of the difference between a "powered" center-channel output and a preamplifier's center-channel output. Amplifiers with a powered output will drive a speaker directly with an internally derived A+B (or mono) signal; a preamplifier center-channel output requires a separate power amplifier.

HOBSON'S CHOICE? NEVER AGAIN!

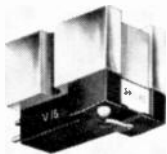
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

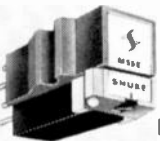
Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES . . .

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low . . . cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntable owners. The cartridge "floats" on counterbalancing springs . . . makes the stylus scratch-proof . . . ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question *your* cartridge. It is designed for the purist . . . the perfectionist whose entire system *must* be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you . . . particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00) . . . with almost universal application. Can be used with any changer. Very rugged.

SHURE

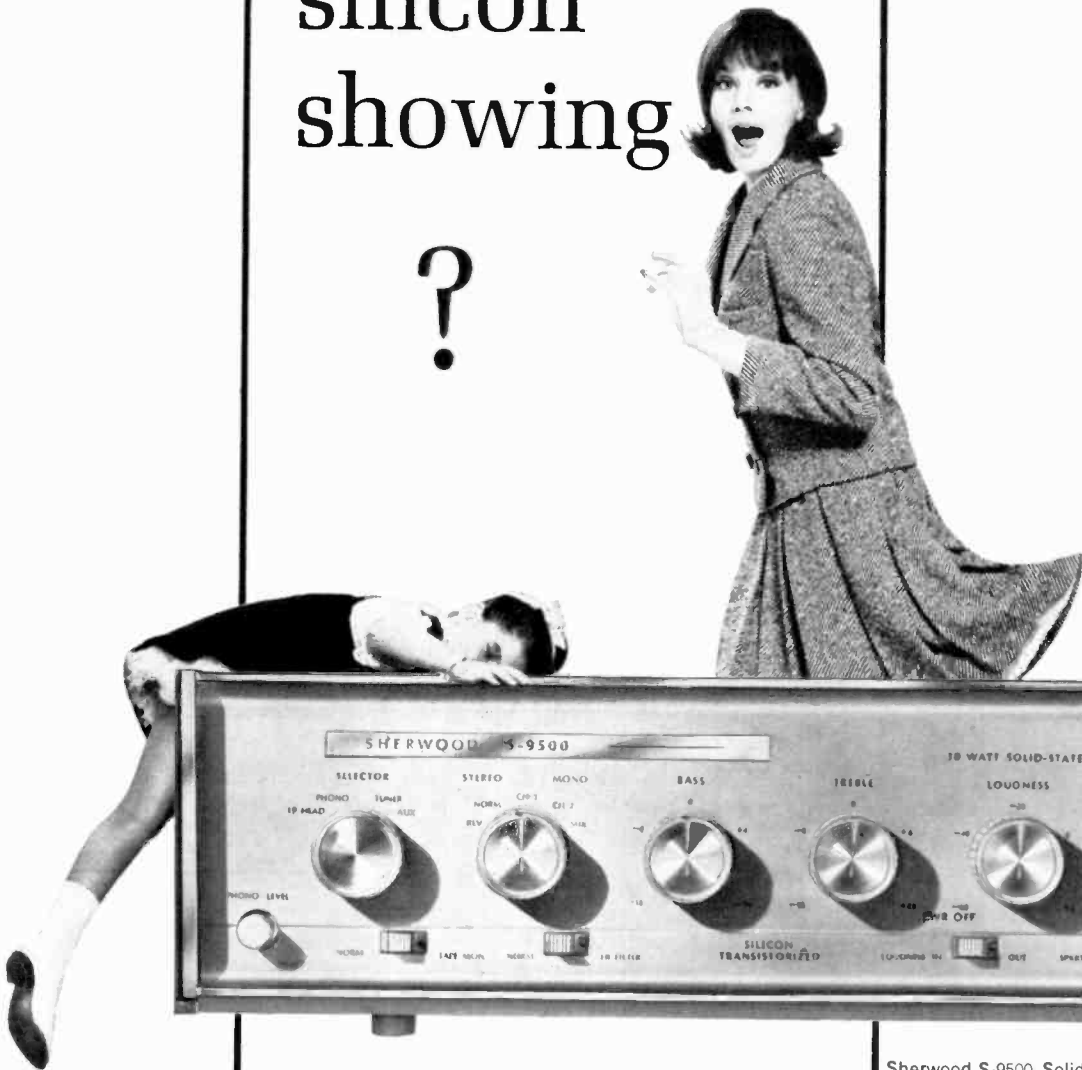
Stereo Dynetic®

HIGH FIDELITY PHONO CARTRIDGES . . . WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT
Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

Is our silicon showing

?

Compare these S-9500 Specs! Power output, both channels
IHF music power: 50 watts at 1% I.M. distortion. Continuous
sine-wave power output (two channels): 36 watts at 1% dis-
tortion. Power bandwidth: 12-35,000 cps. at 1% distortion.
Hum and noise: Phono—70db, Tuner—80db. Sensitivity: Phono
—1.8 mv, Tuner 0.25v. Also available: 150-watt music power
Silicon Solid-State amplifier, S-9000, \$299.50



Sherwood S-9500 Solid-State 50-watt Amplifier \$179.50

Well, it should be... if only to show you how very lucky you'd be to own the Silicon transistorized circuitry of the S-9500. We wish you could *SEE* the difference which costs us 50% more than the usual Germanium way of transistorizing your circuit; you will *HEAR* the difference. Furthermore, this 50-watt Sherwood integrated amplifier-preamplifier can be squeezed into the tightest custom installation, with no heat problems either. Perhaps, you are wondering if these transistors will really stand up. Just perfectly, because the new Sherwood all-Silicon circuitry virtually eliminates transistor failure caused by shorted speaker terminals or other improper operation. And all this for only \$179.50.

- Write now for our latest catalog detailing this remarkable amplifier as well as Sherwood's world-famous FM tuners and speaker systems. Dept. 2R.

Sherwood

Sherwood Electronic Laboratories, Inc.,
4300 North California Ave., Chicago 18, Illinois



● **FREQUENCY-RESPONSE CURVES:** Probably the most concise, yet complete, way to describe the frequency response of a piece of equipment is a graphical representation—the widely used frequency-response curve. On this curve, the horizontal axis represents frequency, and usually covers the range from 20 to 20,000 cps. The vertical axis is proportional to the amplitude, or level, of the output signal (with a constant-voltage input signal) from the equipment under test.

If such a curve had an exact correspondence to the sound of an audio component, the task of the equipment reviewer would be greatly simplified. Unfortunately, however, although response curves may give valuable clues to someone skilled in their interpretation, the layman usually is able to derive very little helpful information.

Let us consider a tape recorder that has the frequency-response curve shown at A in the graph below. Assuming that the recorder's distortion and noise are acceptably low, what does the shape of the curve tell us about the sound produced? Note that the response (at 7½ ips) extends to 13,000 cps and then drops sharply. Under certain conditions, the slight shimmer that is heard on close-up recordings of strings, brass instruments, cymbals, and so forth might be dulled by the loss of these frequencies, but one might not be aware of any lack without direct comparison with the original program.

The drooping high-frequency response above 5,000 cps at 3¾ ips is typical of many tape recorders. The sound is dulled, with noticeable reduction of sparkle and live-

ness. Stereo definition suffers also. However, the balance between lows and highs is maintained, and the sound is not unpleasant—but neither is it high fidelity. It is not uncommon for a recorder's low-frequency response to slope below 100 cps, as it does in Curve A. But this does not necessarily mean that the recorder will sound thin, because, in general, there is surprisingly little music below 50 cps (where the recorder's response is 3 db down).

Curve B is the playback-response curve of another tape recorder. The high frequencies are emphasized by about 10 db relative to the lower and middle frequencies, which results in a shrill, unpleasant sound quality. If the upward slope were on the low-frequency end, the sound would be heavy and muddy. In general, a pronounced broad peak in response at one end of the frequency spectrum tends to diminish the apparent loudness of the other end. In most cases, the difference is less extreme than in the

example given, but even a 3- or 4-db rise or fall in response is usually audible.

The response curves of loudspeakers are usually quite irregular, many of them having relatively sharp peaks or holes that affect narrow bands of frequencies. As is true of other components, the over-

all quality of a loudspeaker depends on many factors besides its frequency response, but the response curve can indicate probable areas of weakness in the speaker's performance.

Curve C plots the frequency response of a small, inexpensive speaker. The high-frequency response extends to about 10,000 cps, but the lows are sharply attenuated

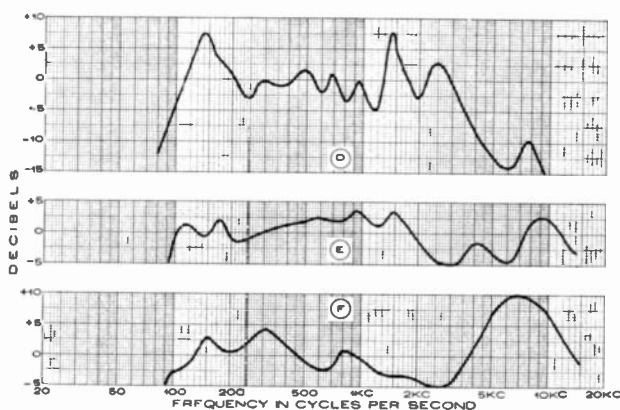
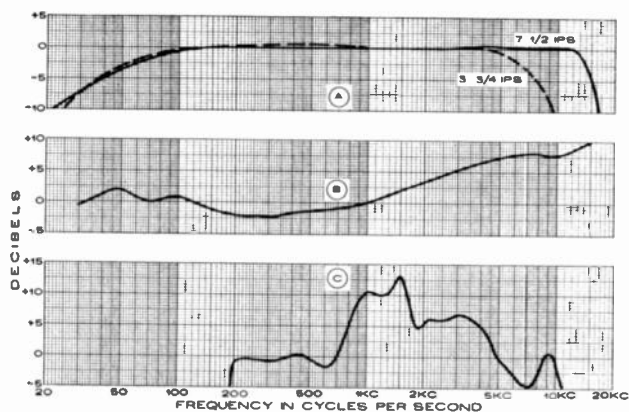
REVIEWED THIS MONTH

●

Leak Sandwich Speaker System

Sony Stereorecorder 600

●



below 200 cps. This results in a distinctly bright sound. With a 10,000-cps upper limit, good balance requires a low-end response to at least 60 or 70 cps. The rising response between 1,000 and 4,000 cps gives the speaker a strong presence projection. In moderate amounts, this is not unpleasant, and many people apparently prefer this kind of sound. The extra peak between 1,000 and 1,500 cps, however, gives this speaker a harsh, rough quality. Curve D illustrates the performance of another low-price speaker that has a useful response from 100 to 5,000 cps. The peak at 150 cps, which is not uncommon in speakers, gives an illusion of bass response (but adds a somewhat boomy, chesty quality to male voices) and the 1,500-cps peak provides presence. Over-all, this speaker adds a distinct coloration to music. It is not flagrantly bad, but I found it tiring for prolonged listening.

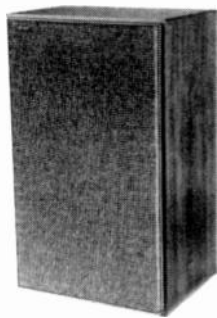
Another small speaker, whose response is represented by Curve E, sounds well-balanced and musical because of its smooth response in the important 100- to 2,000-cps

range. The depressed upper-middle range (2,000 to 7,000 cps) prevents it from sounding too shrill, although the 10,000-cps peak contributes some brightness.

Finally, the speaker response shown in Curve F has a greatly exaggerated response in the 7,000-cps region, which causes shrillness. The speaker also has a hollow, resonant quality because of the elevated response in the 300-cps area.

To sum up, any undue emphasis on high or low frequencies in any portion of a sound system will cause the sound to be either bright or heavy. A definite peak between 80 and 200 cps will result in a boomy or hollow quality, and a peak above 5,000 cps may cause shrillness and accentuated background hiss. A mid-range peak adds presence, or projection of sound, but may prove irritating. A mid-range depression, on the other hand, gives a closed-in quality. In general, irregularities of 2 or 3 db may not be noticed, but deviations of 7 or 8 db can produce a very unnatural sound.

LEAK SANDWICH SPEAKER SYSTEM



● ONE OF the acknowledged weaknesses of loudspeakers is the speaker cone's tendency to "break up" at certain frequencies. The cone of an ideal speaker would act as a piston, with all portions moving in unison. To the degree that various portions of the cone vibrate out of phase with each other, the result is irregular frequency response, poor transient response and—possibly—the generation of spurious output frequencies. Breakup can be minimized by stiffening the cone structure and damping it acoustically to suppress undesired modes of resonance. The Leak Sandwich speaker system represents a highly successful application of these techniques.

The cones of the speakers used in the Sandwich system are constructed of molded rigid polystyrene foam, with a layer of aluminum bonded to both surfaces—thus the "Sandwich" name. This laminated structure has low mass, yet it is extremely rigid.

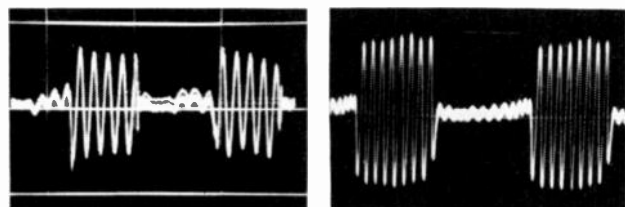
In other respects, the speakers used in the Leak system are conventionally constructed, with the heavy magnet structures required for good efficiency and control of cone motion. The woofer's frame is a rugged casting, and its

highly compliant cone suspension permits large linear excursions. High frequencies are handled by a 2½-inch cone tweeter. The crossover frequency is 900 cps, and the tweeter is in a separate compartment, completely isolated from the woofer. No level control is provided for the tweeter, since it is Leak's contention that a speaker system should be designed for flat response, and that any modification to suit room characteristics or personal taste should be accomplished with the amplifier's tone controls. The enclosure is fully sealed, heavily damped, 15 inches wide by 12 inches deep by 26 inches high, and is finished in oiled walnut.

My measured frequency-response curve for the Leak Sandwich speaker, averaged from seven different microphone positions, was exceptionally flat and free of peaks or holes. It was within ± 3.5 db from 35 to 15,000 cps, including any room-resonance effects that may have influenced the low-end response. At frequencies above 400 cps, where the room has little influence on the speaker's response, the largest peak or dip on the curve was approximately 1.5 db. This is exceptionally good performance, and makes the Leak one of the smoothest speaker systems I have ever tested.

With 10 watts of driving power, the harmonic distortion in the output of the speaker was about 2 or 3 per cent down to 50 cps, rising gradually to 10 per cent at 25 cps. Since this speaker is fairly efficient, a 10-watt input produces a very high sound level. This indicates that under actual playing conditions the Sandwich speaker has negligible bass distortion.

The success of the sandwich cone construction, and the obvious care taken in other aspects of the design of this speaker system, is further illustrated by its remarkable transient response. The tone-burst photo taken at 6,000 cps is typical of the speaker's performance throughout its range. The burst starts and ends cleanly, without delay, overhang, or spurious output. The output visible between bursts is combined background noise and residual output



Tone-burst response at 220 cps (left) and at 6,000 cps (right).

(Continued on page 34)

SAVE \$ AND GET MORE WITH **EICO** KITS & WIRED HI-FI COMPONENTS



NEW EICO 3566 SOLID STATE AUTOMATIC FM-MPX STEREO TUNER AMPLIFIER

ENJOY HIGH RELIABILITY ALL-TRANSISTOR EQUIPMENT IN THE HIGHEST QUALITY RANGE AT HALF THE PRICE OF COMPARABLE INSTRUMENTS. NEW ALL-TRANSISTOR FRONT-END IS NOT OVERLOADED BY EVEN VERY STRONG LOCAL STATIONS WHILE PRODUCING LOW NOISE UNEQUALLED BY TUBES. SEMI-KIT REQUIRES LITTLE MORE WORK THAN BUILDING A STEREO AMPLIFIER ALONE. SINCE ALL STEREO TUNER SECTIONS ARE SUPPLIED PRE-WIRED AND PRE-ALIGNED (RF FRONT END, 4-STAGE IF STRIP AND MPX CIRCUIT BOARD). KIT ONLY \$229.95. WALNUT CABINET \$14.95 EXTRA. WIRED \$349.95 INCLUDING CABINET.

- NO TUBES OF ANY KIND
- 112 WATTS (4 OHMS), 72 WATTS (8 OHMS) IHF MUSIC POWER
- 2 UV IHF SENSITIVITY
- 38 40 DBCH. SEPARATION
- NON-FALSING STEREO IND.
- AUTOMATIC S/M SWITCHING
- INTERSTATION MUTING
- 5-€0,000 C/S RESPONSE



EICO 2536 FM-MPX STEREO TUNER-AMPLIFIER

SUPERB FM STEREO TUNER COMBINED WITH A VIRTUALLY DISTORTIONLESS 36-WATT STEREO AMPLIFIER. BUILD IT YOURSELF AND SAVE \$55. ALL JACKS, SOCKETS, TERMINAL BOARDS AND TRANSFORMERS PRE-MOUNTED AT FACTORY. FRONT-END AND 4-STAGE IF STRIP PRE-WIRED AND PRE-ALIGNED. KIT ONLY \$154.95. WIRED \$209.95.



EICO ST97 FM MPX STEREO TUNER

- 3 UV IHF SENSITIVITY
 - 0.6% IHF DISTORTION
 - 30 DB SEPARATION
 - AUTOMATIC STEREO INDICATOR
 - RF FRONT END AND 4-STAGE IF STRIP PRE-WIRED AND PRE-ALIGNED
 - 10-STAGE "ZERO PHASE SHIFT" MPX CIRCUIT
- KIT \$99.95. WIRED \$149.95.



EICO ST40 50-WATT STEREO AMPLIFIER

- STEREO INPUT FOR TAPE HEAD, 2 MAG PHONOS, TUNER
 - SCRATCH AND RUMBLE FILTERS
 - DIRECT CENTER SPEAKER CONNECTION
 - BAXANDALL FEEDBACK TONE CONTROLS
 - 50 WATTS IHF MUSIC POWER
- POPULAR. SCIENCE MAGAZINE'S FIRST CHOICE FOR "MUSIC LOVERS SYSTEM"
- KIT \$79.95. WIRED \$129.95.



EICO ST70 80-WATT STEREO AMPLIFIER

- STEREO INPUTS FOR TAPE HEAD, 2 MAG. PHONOS, TUNER
 - SCRATCH AND RUMBLE FILTERS
 - DIRECT CENTER SPEAKER CONNECTIONS
 - OVERALL FEEDBACK TONE CONTROLS
 - 80 WATTS IHF MUSIC POWER
- BEST BUY... LOWEST DISTORTION OF ALL HIGH POWER AMPLIFIERS, ACCORDING TO INDEPENDENT CONSUMER TESTING.
- KIT \$99.95. WIRED \$149.95.



HFT 90A FM TUNER
MOST POPULAR FM TUNER KIT EVER MADE. PRE-WIRED, PRE-ALIGNED RF FRONT END. HAS 3 IF STAGES, WIDEBAND RATIO DETECTOR, CATHODE FOLLOWER OUTPUT. UNIQUE EYE-TRONIC® TRAVELING TUNING EYE.
 KIT \$44.95. WIRED \$69.95.



HF 12A 18-WATT AMPLIFIER
 TRUE HIGH FIDELITY MONO AMPLIFIER, INPUTS FOR MAG. PHONO, TAPE HEAD, TUNER. BAXANDALL TONE CONTROLS. DC ON FILAMENTS. EASY TO BUILD.
 KIT \$39.95. WIRED \$59.95.

SEND FOR FREE KIT-O-LOG

EICO Electronic Instrument Co. Inc. HR-2
 131-01 39th Avenue, Flushing, N.Y. 11352

Send new 1965 catalog featuring more than 230 EICO products

Name _____
 Address _____
 City _____ Zip _____ State _____
 Add 5% in West



from the tone-burst generator, and is not inherent in the speaker. Most woofers show appreciably poorer tone-burst response than tweeters, but at 220 cps the Leak woofer is nearly as good as its tweeter at higher frequencies. All in all, the speaker's measured performance is outstanding.

It would be surprising if a speaker that tested so well did not sound equally good, and the Sandwich speaker lived up to the promise of its measurements. It had a spacious character, with a strong sense of immediacy, and no boxiness or roughness whatever. I found that it was a trifle too bright for close-up listening, but this was

easily tamed with the amplifier's tone control. In general, it had the ease, transparency, and balance that are essential characteristics of a fine speaker system. I particularly appreciated the combination of outstanding transient response with effortless, clean, lower bass, which could be clearly heard (and felt) whenever it was present in the program. In its price class, the Leak Sandwich system must rank among the top performers. Anyone shopping for a speaker should audition the Leak and compare it critically with its peers. Price of the system is \$199.

For more information, circle 188 on reader service card

SONY STERECORDER 600



● THE SONY STERECORDER 600 is a portable four-track stereo tape recorder. It accommodates up to 7-inch reels, and is designed for use with external playback power amplifiers and speakers. Attractively packaged in a rugged, portable case, it is also easily adaptable to fixed installation. The machine can be operated either vertically or horizontally, and the transport shuts off automatically when the tape has run through. An "instant-stop" control halts the tape rapidly at either of the two playing speeds ($7\frac{1}{2}$ and $3\frac{3}{4}$ ips) without disengaging the record mode.

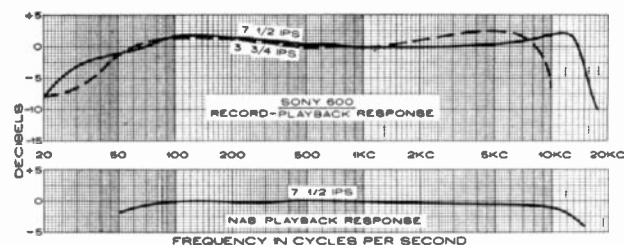
All operating controls are duplicated for the two channels. To record in stereo, two red buttons must be pressed while placing the tape in motion. They release automatically when the tape is stopped (but not when "instant stop" is used), thus preventing accidental tape erasure. Red pilot lights indicate when either channel is in the record mode. Twin illuminated VU meters monitor incoming and outgoing signal levels in both the record and play modes. Since there are separate level controls and inputs for microphones and a high-level source (such as a tuner), the input signals can be mixed when recording. And because of its duplication of control functions for the two channels, the Sony 600 can be used conveniently for sound-on-sound and other special effects.

A right- and left-channel playback control sets the level of the line and monitor outputs. The latter is a front-panel 600-ohm stereo-headphone jack, and the 600-ohm line outputs and high-level inputs are concealed behind a hinged panel. The two microphone jacks are on the front panel.

Because the Sony 600 is a three-head machine with separate record and playback electronics, it is possible to monitor off the tape while recording. Rocker-type switches channel either the input signal or the off-the-tape signal to the monitor and line outputs and the VU meters. Two

RIAA-equalized preamplifier stages are built in for dubbing directly from a magnetic phono cartridge if desired. The 600 is supplied with two Sony F-87 low-impedance dynamic cardioid-pattern microphones. These are of surprisingly good quality, and are distinctly superior to most microphones supplied with tape recorders. The recording amplifiers have considerable gain and a very low noise level, so that good-quality recordings can be made at maximum gain settings when necessary.

The playback response of the Sony 600 (average for both channels), measured with the Ampex 31321-04 test tape, was within $2\frac{1}{2}$ db from 50 to 15,000 cps. The overall record-playback response at the $7\frac{1}{2}$ -ips tape speed was within ± 3 db from 28 to 16,000 cps. At $3\frac{3}{4}$ ips, the response was about ± 3 db from 40 to 9,500 cps. Wow and flutter at $7\frac{1}{2}$ ips were quite low—0.02 and 0.06 per cent, respectively. The signal-to-noise ratio was a good



47 db at both speeds, with almost all the noise confined to the higher frequencies. There was no audible hum, and stereo crosstalk was unmeasurably low, being below the noise level.

The tape transport worked flawlessly. The fast-forward and rewind speeds were rather slow, however—it took about 4 minutes to handle 1,200 feet of tape. When I compared the sound quality of the playback with that of the original program (using the Sony's monitor playback head), I found that there was virtually no difference between the original and played-back material except for a barely perceptible increase in hiss. To my surprise, program material recorded at $3\frac{3}{4}$ ips was also almost indistinguishable from the original. In fact, I would say that the Sony 600 sounded better at $3\frac{3}{4}$ ips than a lot of home machines sound at $7\frac{1}{2}$ ips. Over-all, the machine's performance and operating features are close enough to professional performance standards to make it suitable for use by the most discriminating amateur recordist. The Sony 600, complete with two microphones, is priced under \$450.

For more information, circle 189 on reader service card

A STEREO TAPE RECORDER FOR THE CONNOISSEUR



Console model
(shown above)
including plastic cover \$498

Portable model with charcoal gray and stainless steel case including monitor speakers (not illustrated) \$525

The World's most versatile stereo tape recorder is made in Denmark by Bang and Olufsen.

The DYNACO BEOCORD 2000 is the American version (to DYNACO specifications) of this outstanding machine.

When Dyna puts its name on a tape recorder, it has to be something extra special. Short of strictly professional machines at more than double its cost, the performance of the Dynaco Beocord 2000 is unsurpassed.

Playback quality is not usually considered a limiting factor of fine recorders, yet when the few truly outstanding recorded tapes are played on the Dyna Beocord through uncompromising music systems, you will be immediately aware of its clearer delineation of the subtlest orchestral nuances.

It is in making live recordings, however, that the full capabilities of this recorder are fully demonstrated. A combination of superb electronic and mechanical performance, plus unparalleled versatility, makes this truly a perfectionist's instrument. A substantial reduction in distortion; lower modulation noise by at least 10 db; smooth, foolproof handling of the thinnest tapes; and the built-in 6 channel mixer put the Dyna Beocord in a class by itself.

The serious recordist knows the importance of fine low impedance microphones, and the Dyna recorder is engineered to fully utilize their excellence, with built-in 50/200 ohm transformers, ultra-sensitive 50 μ v inputs, plug-in interchangeability for multiple-mike convenience and professional slide-type controls on the three stereo mixers.

Pushbuttons simplify sound-on-sound recordings and the addition of echo, and Dyna's exclusive Synchro Monitor enables a soloist to make self-accompanied stereo recordings by monitoring one half of the record head.

A full complement of controls is provided for monitoring via speakers or low impedance headphones through the internal 8 watt amplifiers, and enables the machine to function as the nucleus of a PA or home music system. Other features include: • 3 heads • 100 KC bias • hysteresis synchronous motor • automatic shutoff with foil tape, or at runout • tape lifters • "instant stop" pause control • click-free recordings • plug-in electronics • all solid state • exclusive electronic transistor protection • Dynaco's one year warranty.

TECHNICAL SPECIFICATIONS

Frequency Response:

- ± 2 db, 40 to 16,000 cps at 7½ ips
- ± 2 db, 40 to 12,000 cps at 3¾ ips
- ± 2 db, 50 to 6,000 cps at 1½ ips

Wow and Flutter:

	Peak to Peak	RMS
7½ ips	≤ 0.2%	≤ 0.075% (0.00075)
3¾ ips	≤ 0.3%	≤ 0.11% (0.0011)
1½ ips	≤ 0.5%	≤ 0.18% (0.0018)

Values listed are for reproduction according to normal listening weighting (wow frequencies \geq 4 cps attenuated 3 db/octave).

Channel Separation: better than 45 db.

Signal to Noise Ratio: better than 50 db (½ track 55 db).

Dimensions:

- Console: 18" wide, 14½" deep, 9" high..... 38 lbs.
- Portable: 18" wide, 14" deep, 10" high..... 41 lbs.

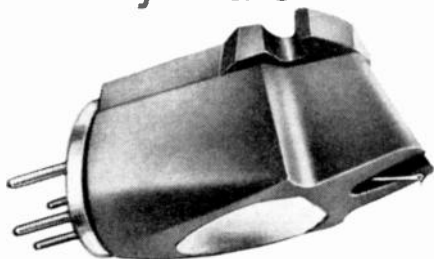
DYNACO

Write for descriptive literature

3912 POWELTON AVENUE, PHILADELPHIA, PA. 19104

DYNACO

STEREODYNE III
stereo phono cartridge
by B & O



*"one of the truly
musical pickups"*

With the exception of loudspeakers, no part of your music system affects its quality as much as the choice of a phonograph cartridge.

Specifications and test reports, while helpful, cannot substitute for a thorough listening evaluation in making so crucial a decision.

The Stereodyne III is the latest refinement by E. R. Madsen of Bang and Olufsen, who first recognized the importance of standardizing on a 15° stylus angle. In separate arms, as well as in the better changers, its clearly superior sound will be apparent.

- Wide, smooth response
- Lower distortion
- Less crosstalk
- Lowest hum (by a mile!)
- Replaceable stylus
- 15° vertical angle
- just \$19.95

*Be sure you listen to
this cartridge at your
audio specialist's showroom*

DYNACO INC.
3912 POWELTON AVENUE
PHILADELPHIA, PA. 19104

CIRCLE NO. 53 ON READER SERVICE CARD
36

THE SHRINKING VIOLA

TRADITIONALLY OVERSHADOWED BY THE VIOLIN,
THE VIOLA MAKES A NEW BID FOR POPULARITY
IN THE VIRTUOSO HANDS OF EMANUEL VARDI

By GEORGE JELLINEK

"SAD and helpful philosopher, always ready to come to the aid of others, but reluctant to call attention to itself . . ."—that, according to French musicologist Albert Lavignac, is the shy and retiring instrument known as the viola. Afflicted on the one hand with a low range that lacks the melancholy and sonorous quality of the cello, and on the other hand with a high register that cannot match the lightness and brilliance of the violin, the viola has suffered for its modesty. And even though there is a unique mellow beauty in the viola's mid-range, its tone usually blends so unobtrusively with its companions that it almost completely surrenders its identity.

Although the viola made its appearance before the violin (in the sixteenth century, as the successor to the flat-backed *viola di braccio*, a tenor viol), it has always been subordinated to its smaller and more glamorous sister. Unjust as this arrangement is—for the viola can produce all of the effects the violin can—it is as unchanging as the similar relationship that exists between the mezzos and the sopranos of the operatic stage. And furthermore, aside from being accorded an honored and indispensable role in chamber music, the viola has received little help from composers in overcoming its retiring disposition.

This neglect is particularly noticeable in the musical form specifically designed to display instrumental virtuosity—the concerto. Although the eighteenth century produced several successful viola concertos by Handel, Telemann, and Stamitz (and the wonderful *Sinfonia Concertante* in E-flat by Mozart), composers of the Romantic era ignored the viola as an instrument for virtuoso display. This was most emphatically demonstrated by a group of late-nineteenth-century composers—Tchaikovsky, Bruch, Lalo, Saint-Saëns, and Dvořák—who enriched both



violin and cello literature without, apparently, considering the instrument in between. (Dvořák, as it happens, was an accomplished violist.) In our century, the instrument has fared much better, but the viola concertos of William Walton (1929), Béla Bartók (1945), and Walter Piston (1958) are yet to be established in the concert repertoire.

Needless to say, this state of affairs is a source of constant frustration to violists. Emanuel Vardi, a prominent member of their fraternity, has this to say on the subject:

"The main trouble is that no real standard of viola playing exists for the composers' benefit. Unless the composer is a violist himself, as Hindemith was, he simply does not know the capabilities of the instrument. The lack of Romantic concertos is, of course, a blow from which the viola will never recover, for these pieces *could* have established the instrument on the concert platform. But, in a way, the indifference of the nineteenth-century composers was understandable—there were no viola virtuosos to inspire them. Brahms had his Joachim, Lalo had his Sarasate, and Tchaikovsky his Auer. There were also great violinist-composers like Wieniawski, Vieuxtemps, and Kreisler, but the viola, unfortunately, never had such champions."

What can be done to make not only composers but also concert managers—who exert a dominant influence on our musical life—aware of the viola's potential? "Something must happen that will startle people into listening to it," is Vardi's answer.

That something may be contained in Vardi's new recording (Epic BSC 149, two 12-inch discs, \$11.96, SC 60-49 \$9.96) of Paganini's Twenty-Four Caprices for Solo Violin, for the first time heard in its entirety on the viola. What better group

(Continued on page 42)

HIFI/STEREO REVIEW

CIRCLE NO. 108 ON READER SERVICE CARD →

Ever think about flying to Rome, Salzburg, Edinburgh and attending such great events as the Caracalla Opera, Salzburg Festival, Shakespeare Drama...

or hearing the same performances on the Empire Royal Grenadier...most revolutionary loudspeaker ever designed and engineered for stereophonic reproduction? If you have, then...



Enter Empire's Round-the-World Music Festival Win the most thrilling 21 days you and your ...and it's completely free!

That's right! 3 weeks in the classic centers of Western culture awaits the lucky winner (and his guest) taking in the best of performing arts...the world famous Festivals at Salzburg, Athens, Bayreuth, Brégenz, Dubrovnik... Greek drama unfolding under Athenian skies... open-air performances of Puccini in Rome...opera, ballet, symphony, dance concerts, chamber music... events that most music lovers aspire to attend one, perhaps two, of in a lifetime. Empire's Round-the-World Music Contest sends the lucky grand prize winner and his guest on the most glittering cultural tour ever planned. Between performances you make the rounds of Paris nightclubs, are taken on personalized excursions through the world's cultural capitals (Rome, Paris, Munich, Athens), go on special

side trips (Versailles' fabulous Palace of Mirrors, Art Museums, the storied lochs and glens of Scotland), Temple of Apollo, Acropolis, Olympic Stadium, Colosseum, Trevi fountains and many, many more.

And throughout, Empire unrolls the ermine carpet... hotel rooms, transportation, meals, tickets, tours—all first class. Alitalia Airlines provides the ultimate in air travel accommodations. And you don't pay one cent. Empire—your host on this incomparable trip for two—picks up the tab.

You'd need a bagful of money to make this tour on your own. Instead, just take along an empty suitcase... to bring back the programs and other mementoes.

It's easy, here's all you do: Listed in alphabetical order are the ten extraordinary features of the new Royal Grenadier, the world's most perfect speaker system. Leading high fidelity music editors and critics, in their collective judgment,

ranked these features in what they felt is the respective order of importance. Your task—**Match their list!**

That's it!

No long drawn-out essays... no jingles...no boxtops. Just rearrange the outstanding Royal Grenadier features in the order of importance that you feel will match the master list. And you and your guest might be packing for this glorious tour of festivals.

Or Stay At Home

and hear all the great artists, as you've never heard them before on the New Empire Royal Grenadier, the only

speaker system that lets you sit anywhere—hear everything. Its majestic sound is unlike any you've ever heard before. Its features are unique and its versatility is unbelievable. Summed up, it's an engineering marvel with elegant furniture styling. Price \$285.

Helpful Hint:

First go 'round to your local dealer, he'll be happy to oblige you with a live demonstration plus present you with a complete itinerary of the trip. Pay special attention to the constancy in sound level and tone in any direction, the freedom from room standing waves, the enriched base response, the unparalleled stereo separation, and living presence.



Contest.

guest may ever spend on the continent

OFFICIAL RULES

1. On an official entry form, or plain stationery, list all the outstanding features (code letters) of the New Empire Royal Grenadier in their order of importance. Only one entry per person.

2. Judges will be determined by Empire Scientific Corp. The entry form listing the extraordinary features in their order of importance exactly as on the judges' list will be the winner. In the event of a tie an opinion question on "loudspeaker systems" will be sent to all contestants involved in the tie. The judges, will judge the answers to the opinion question on the basis of originality and aptness of thought. The participant submitting the best answer in the opinion of the judges will be the winner. The decision of the judges will be final.

3. The prize must be accepted as scheduled in advertisements. Any tax or liability pertaining to the award will be sole responsibility of the winner. No substitution of the prize will be allowed. Empire Scientific Corp. reserves the right at all times to change the festivals and cities named without notice.

4. Entry envelopes must be postmarked no later than midnight, June 1, 1965. All entries become the property of Empire Scientific Corp., and none will be returned. Mail entries to Empire Scientific Corp., Box 606, Garden City, Long Island, N. Y.

5. The contest is open to all residents of the United States and Canada. The contest is prohibited to employees of The Empire Scientific Corp., its selling agents, affiliating companies, its advertising agency, and their families. This contest is subject to Federal, State, and local regulations.

6. Winner will be notified by mail not later than 15 days after final drawing.

7. Winner and guest of his choice will be flown by Alitalia across the Atlantic. All connecting intercity transportation will be arranged by Empire Scientific Corp. All hotel accommodations, meals (2 per day), fares, sightseeing, admissions to festivals, and transportation from terminals to airports will be supplied by Empire. The above is only valid if prize is accepted as scheduled.

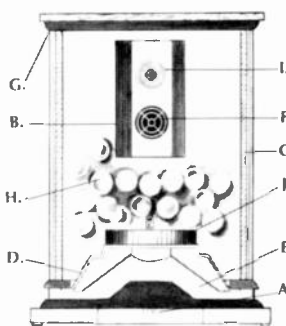
8. Album Winners (50)—Entry forms must have a minimum of seven features in order exactly as the Judges' List. In case of more than 50 such entry forms, album winners will be selected in random drawings conducted by one of the judges.

OFFICIAL EMPIRE

ROUND-THE-WORLD ENTRY BLANK

Mail to: Empire Scientific Corp., P. O. Box 606
Garden City, N. Y.

1. Fill in Name and Address
2. List the features (by code letter only) in the order that you think will match the judges' list.



Match their list!

- | |
|----|
| 1 |
| 2 |
| 3 |
| 4 |
| 5 |
| 6 |
| 7 |
| 8 |
| 9 |
| 10 |

EXTRAORDINARY FEATURES: THE EMPIRE ROYAL GRENADIER

- A. Complete symmetry of design with terminals concealed underneath.
 - B. Die-cast mid frequency-high frequency full dispersion acoustic lens.
 - C. Exclusive rigid non-resonant heptagonal construction.
 - D. Fifteen inch mass loaded woofer with floating suspension and 4" voice coil.
 - E. Front loaded Horn with 360 aperture throat.
 - F. Full presence mid-range direct radiator.
 - G. Hand rubbed satin walnut with imported marble top.
 - H. Sound absorbent rear loading.
 - I. Ultra sonic domed tweeter.
 - J. World's largest (18 lbs.) speaker ceramic magnet structure.
- PATENTS PENDING

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

DEALER'S NAME _____

SALESMAN'S NAME _____

NOTE: ALL CONTEST ENTRIES
SUBJECT TO OFFICIAL RULES



Wait! There's more. Empire is offering 50 additional prizes... the Grand Prix Du Disque, Deutsche Grammophon Albums! Beethoven's 9 symphonies conducted by Herbert Von Karajan. Retail price: \$47.98. Of course they sound best on the Empire Troubador featuring the 880P Cartridge. Visit your dealer... he's always happy to satisfy an Empire customer.



24 BIG FULL-COLOR PAGES!

THE 1965 PHOTOGRAPHY ANNUAL

\$ **1** **25**

Enjoy the 1965 PHOTOGRAPHY ANNUAL — a superb showcase of color and black-and-white photos by outstanding photographers the world over!

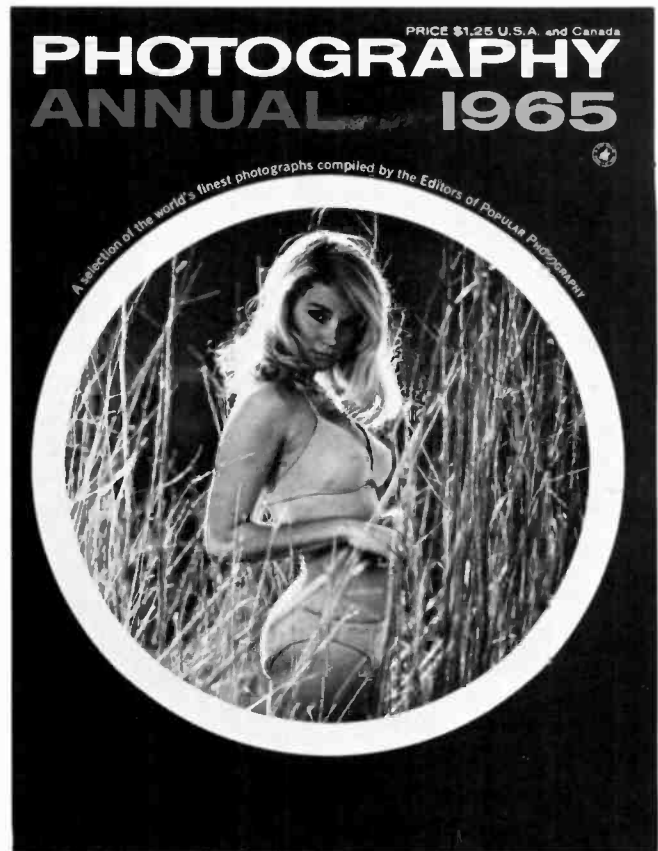
Enjoy, too, the convenience of having this year's edition delivered to your home! But you'll have to send for your copy right now—the supply is going fast!

So, don't miss out on this sell-out issue. Fill in and mail the special order form below—TODAY! (Note: Payment must be enclosed at this low price.)

GET THE
EXQUISITE
LEATHERFLEX-BOUND
EDITION
for just \$2.50—prepaid!



If you treasure superb photographic art, you will certainly want to add the permanent, Leatherflex-Bound edition of the 1965 Photography Annual to your photo library. This deluxe, gold-embossed edition will be mailed to your home, postpaid, for just \$2.50.



PARTIAL CONTENTS include these Portfolios...

- ★ War Pictures by the late renowned photographer, **Robert Capa**.
- ★ Preview of a new glamor book by **Sam Haskins**, author of *Five Girls*.
- ★ Abstract Color by **Wynn Bullock**.
- ★ **Dali**—the surrealist as **Philippe Halsman** sees him.
- ★ Unusual Nudes by **Masaya Nakamura**.
- ★ The Wonderful World of Children by **Michael Pierce**.

PLUS... a group of pictures of the late President Kennedy and Jacqueline Bouvier, taken by **Hy Peskin** shortly before they were married...an extensive International Portfolio, full notes on the pictures...24 color pages (8 more than last year)...and more!

Please send your order accompanied by your check or money order to:

ZIFF-DAVIS SERVICE DIVISION • Dept. FA-I
589 Broadway • New York, N.Y. 10012

Enclose \$1.25 plus 15¢ for postage and handling for the regular edition.

Enclose \$2.50 for the Deluxe Leatherflex-Bound edition, *postpaid*. (Allow two weeks additional for binding and mailing)

(Additional postage on orders outside U.S.A.—add 50¢ on all orders to partially defray postage and handling costs.)

Be sure to include your full name and address with all orders.

Everything Fisher knows about tuners, preamplifiers and power amplifiers is in this transistorized stereo receiver.



Take the most advanced FM-multiplex tuner circuitry known to Fisher. Take the ultimate in Fisher control-preamplifiers. Take the most remarkable stereo power amplifier ever developed by Fisher engineers. Put them all together on one chassis, as Fisher did, and you have the incomparable Fisher 600-T. Is it as good as *any* combination of separate components? In 999 cases out of 1000, it's better!

The Fisher 600-T will easily fit on a standard 12-inch deep shelf, in less than 17 inches of horizontal space. (That's for *all* the electronics of your stereo system.) Thanks to its transistorized design, it will generate no heat to speak of. And thanks to the Fisher way of using transistors, it will stay in perfect alignment and optimum operating condition indefinitely. (Transistors don't *necessarily* mean progress. Fisher solid-state engineering does.)

The 600-T features the exclusive Fisher *Nuvistor-GOLDEN SYNCHRODE** front end, 5 IF stages, 5 limiters and a wide-band ratio detector. FM sensitivity is 1.8 microvolts IHF Standard. The famous Fisher *STEREO BEACON** automatically lights up on stereo broadcasts and automatically switches between FM-mono and FM-stereo. The professional-type d'Arsonval tuning meter assures dead-accurate tuning. The transformerless power output stage, with 4 output transistors per channel, provides 110 watts IHF music power. No other stereo receiver comes even close to this kind of performance.

The sound? Listen! It makes you smile condescendingly at previously accepted standards.

(Size: 16 $\frac{3}{4}$ " wide, 5 $\frac{1}{8}$ " high, 11 $\frac{7}{8}$ " deep. Weight: 31 lbs. Price: \$499.50. Cabinet: \$24.95.) *PATENT PENDING

FREE! \$2.00 VALUE! Send for your free copy of *The New Fisher Handbook*. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included.

**THE NEW
FISHER
HANDBOOK**



Use postcard on inside cover flap.

Fisher Radio Corporation
21-40 44th Drive
Long Island City, N. Y. 11101

OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

The Fisher



\$1.00

*Who says Christmas is over?
It isn't—not when you can get a
superb recorded tape for a fraction
of its usual cost!*

*Just buy a reel of Double Recording
Audiocassette on Tempered "Mylar" at
the regular price (a great tape: double
length plus double strength).*

*Then add only \$1.00 and come away
with The Melody Lingers On,
featuring luxurious arrangements of
great standards like *April in Paris*,
Embraceable You, *The Song is Ended*,
I Could Write a Book and 14 other
unforgettables. 55 minutes of music
from the Everest stereo library,
long noted for the superb quality of
its recordings. Remember, one reel
of Double Recording Audiocassette Type
2431T and \$1.00 add up to a
recorded tape you and the women
in your life will treasure for years.
Available only in 4-track stereo.*

audiotape
"it speaks for itself" TRADE MARK

AUDIO DEVICES, INC., 235 East 42nd Street
New York, New York 10022
Offices in Los Angeles • Chicago • Washington, D. C.

CIRCLE NO. 4 ON READER SERVICE CARD

42

of works can be found to prove that the viola is a virtuoso instrument? The Paganini Caprices comprise every technical difficulty known to the fiddler. They are so demanding, in fact, that very few violinists have ever tackled all twenty-four. To stress technique alone, however, would do injustice to the music, for the Caprices, in their imaginative combination of violinistic essence and musical thought, also constitute Paganini's best music. According to Vardi, they deserve the same seriousness and dedication with which musicians approach the unaccompanied string works of Johann Sebastian Bach.

For this recording Vardi used the standard Ricordi violin edition. This means that everything written for the violin's E string is played on the viola's highest (A) string, and so on down the line, sounding always a fifth below the corresponding violin position. No attempts were made to simplify the writing or to modify the required tempos. The very size of the instrument, of course, imposed additional difficulties. The wide-spaced intervals—octaves or tenths, for example—are troublesome enough on the violin, but become downright staggering when they are translated into the viola's dimensions.

To play passages in the highest reaches, Vardi had to have his viola's fingerboard extended an eighth of an inch beyond its normal length. To reach these notes, the violist's left hand must leave the body of the instrument and attack unsupported—a deadly intonation hazard. "Let's face it," summed up the intrepid Mr. Vardi, "I had my hands full. Some of Paganini's effects are unplayable—on the violin as well as the viola."

The performance is a remarkable tour de force. The ear quickly becomes adjusted to the difference in timbres, and learns to accept the viola's sound as natural. Actually—as for example in the *Amoroso* section of Caprice No. 21—there are times when the viola's deeper tone imparts added eloquence to the music. Runs and other fast passagework, of course, emerge on a violin with sharper articulation, but Vardi has succeeded in obtaining violin-like definition even in his instrument's most resonant—and therefore most cumbersome—register. Some slips are unavoidable—a few trills in the high regions, the octaves in Caprice No. 17—but otherwise all hurdles, including some treacherous octave trills, rapid staccatos, and double stops, are masterfully taken. And, most astounding of all, Vardi's intonation is equal (if not superior) to that of any violinist competitor on records. His is a performance Paganini himself would have admired.

This brings up a question: Why did Paganini not cultivate the viola? Actually, for a brief period in the final years of his life the viola was Paganini's main concern. In the spring of 1833 he purchased

a beautiful Stradivarius viola* from an English dealer. His letters to a lifelong friend, Luigi Guglielmo Germa, are full of hopeful presentiments of an important new artistic phase involving not only his newly acquired Stradivarius, but also an instrument he called "contra viola," one of extraordinary size that only Paganini, who had abnormally long fingers, could master. He wrote two Trios Concertantes for viola, cello, and guitar in this period, and there is a notice of the performance of one of these in London (May 1833), with Mendelssohn at the piano, playing the guitar part, and Paganini and Robert Lindley on the strings.

Paganini also wanted to write a virtuoso piece for viola and orchestra, but his poor health prevented the undertaking. So he went to the composer he admired above all contemporaries—Hector Berlioz.

"Some weeks after the triumphant concert," wrote Berlioz in his memoirs, "Pa-



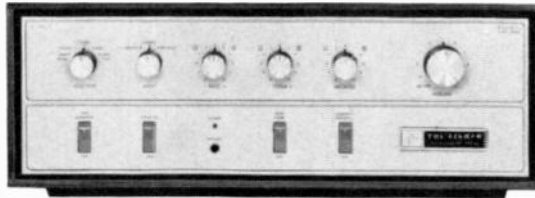
ganini came to see me. 'I have a wonderful viola,' he said, 'an admirable Stradivarius, and I should greatly like to play it in public. But I have no music *ad hoc*. Would you write me a solo? I have no confidence in anyone but you for such a work...'

Berlioz began work immediately, but his vision of the concerto did not coincide with Paganini's. With more sadness than anger, the Italian lost interest in the work after a good look at the first movement. When *Harold in Italy* was introduced on November 23, 1834, the solo viola was played by Christian Urhan, a classmate of Berlioz at the Conservatoire.

Having thus failed with Berlioz, Paganini himself tried his hand at writing the kind of virtuoso piece he had in mind. His *Grand Sonata for Viola and Orchestra* (1834), however, was never performed or published. Some day, if the manuscript is finally brought to light, it may be hailed as the long-missing link that *could* have paved the way to a series of Romantic viola concertos. Where other composers were content with merely accepting the viola, Paganini made an attempt to upgrade its status. This pioneering recording of the Caprices can be considered a tribute to his efforts.

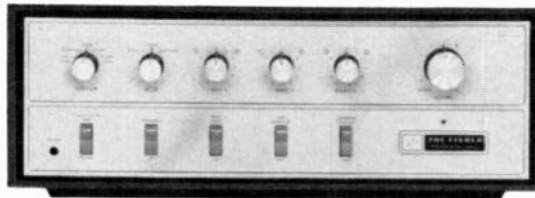
*This instrument is now used by the Paganini Quartet.

The powers that be: 50 watts



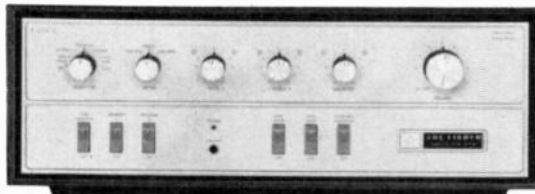
THE FISHER X-100-C
SIZE: 15 1/8" WIDE, 4-13/16" HIGH, 11-7/8"
DEEP. WEIGHT: 23 LBS. PRICE: \$169.50*

66 watts



THE FISHER X-101-D
SIZE: 15-1/8" WIDE, 4-13/16" HIGH, 11-7/8"
DEEP. WEIGHT: 28 LBS. PRICE: \$199.50*

84 watts



THE FISHER X-202-C
SIZE: 15-1/8" WIDE, 4-13/16" HIGH, 11-7/8"
DEEP. WEIGHT: 30 LBS. PRICE: \$249.50*
*WALNUT CABINET. \$24.95

The powers that inspire awe in high fidelity circles these days are the output ratings of the new Fisher stereo control-amplifiers. They indicate a level of performance that until recently would have been unthinkable in moderately priced equipment. You merely have to match the watts against the dollars and remember that a Fisher watt is inevitably a clean watt.

Heavy-duty beam-power output tubes of the latest types are one of the most important factors in the Fisher power elite. Superior circuit design is another. Large output transformers with low leakage and high primary inductance make sure that

the power does not suddenly fall off at the frequency extremes, as is the case in so many lesser control-amplifiers.

Of course, clean power throughout the audio spectrum is not the whole story. These Fisher amplifiers also have the most complete and most advanced preamplifier and control facilities. Plenty of gain. Superbly convenient rocker switches. Front-panel headphone jacks. The exclusive Fisher DIRECT TAPE MONITOR,† Sharp-cutoff filters. And each amplifier provides a power-derived center channel output.

Is this the kind of amplifier you appreciate? More power to you. †PATENT PENDING.

FREE! \$2.00 VALUE! Send for your free copy of *The New Fisher Handbook*. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included.

**THE NEW
FISHER
HANDBOOK**



Use postcard on inside cover flap.

Fisher Radio Corporation
21-40 44th Drive
Long Island City, N. Y. 11101

OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO IR-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

The Fisher

CIRCLE NO. 23 ON READER SERVICE CARD



SIX HEADS ARE BETTER THAN THREE!

No matter how you look at it, six heads can outperform three anytime. And only Concertone's incomparable 800 has them. Six heads let you record or play four-track stereo tapes in both directions—without reel turnover. And Reverse-o-matic® gives you continuous music programming at the push of a single button. No one in the industry can give you six heads and Reverse-o-matic®. No one in Concertone's Series 800 price range can give you these features either.

Entirely self-contained. Twin speakers. Two microphones. Three motor system. Echo control. Sound on sound. Center capstan drive. You will be astounded at what you get with Concertone's incomparable 800. And it costs less than \$399. For complete details and the name of your nearest dealer, write Concertone, P. O. Box 3227, South El Monte, California 91733.

CONCERTONE



IN CANADA: HARTONE ELECTRONICS, 298 BRIDGELAND, TORONTO, ONTARIO, CANADA

CIRCLE NO. 15 ON READER SERVICE CARD



Sibelius' FIFTH SYMPHONY

WHEN Jean Sibelius celebrated his seventy-fifth birthday twenty-five years ago, orchestras and conductors in many parts of the world outdid each other in recognizing the anniversary musically. Here in the United States, the Sibelius symphonies used to form the backbone of the seasons of Koussevitzky in Boston, Barbirolli in New York, Ormandy in Philadelphia, Rodzinski in Cleveland, Stock in Chicago, and Monteux in San Francisco. How all that has changed in the intervening quarter of a century! The Sibelius rage of the 1930's and 1940's has now dwindled almost to the vanishing point. Sibelius, at one time lionized, is now dismissed in some circles as a figure of little importance in twentieth-century musical creation, a minor composer of strictly limited interest whose music was already out of fashion at the time it was being written.

This latter point of view is, in my opinion, pure nonsense. Even today, nearly ten years after the composer's death, there is still much of his work that this country does not know: a whole body of music for chorus, a vast song output, many compositions for solo piano. And although there is little doubt that the most significant Sibelius is the composer who speaks to us in the seven

symphonies, the Sibelius of these other works too is a musician of rare attainment whose place in musical history will be secure long after the names of his detractors have faded into oblivion. Hopefully, this year of the centennial of Sibelius' birth will stimulate a rehabilitation: he has as much to say to audiences of today as he had to those a generation ago.

For Sibelius, the urge to compose was a deep inner compulsion, one unaffected by external circumstances. The creation of the Fifth Symphony, a work of heroic affirmation, is a perfect example—Sibelius began it during the darkest days of World War One. Four years passed before he was satisfied with the score. A first version was performed in Helsinki on December 8, 1915, at a gala concert celebrating Sibelius' fiftieth birthday. About a year later Sibelius took up the work again and rewrote it in a more concentrated form. This revision was performed in Helsinki in December of 1916, the composer conducting. The following summer Sibelius was thinking of a new symphony, his first important work of the war period other than the Fifth. At the same time he contemplated a "new and final revision" of the Fifth, but it was not until the spring of 1918 that he was able to



A noble and passionate performance of Sibelius' Fifth Symphony, by Sir John Barbirolli and the Hallé Orchestra, is on Vanguard's low-price Everyman label. The fine Alexander Gibson-London Symphony disc, now withdrawn by RCA Victor, is worth searching for.

return to his scores with renewed energy. The Sixth and Seventh Symphonies were sketched, and a complete revision of the Fifth was begun. How drastic the final revision was Sibelius tells in a letter of May 20, 1918: "The Fifth Symphony in a new form, practically composed anew, I work at daily. Movement 1 entirely new, Movement 2 reminiscent of the old, Movement 3 reminiscent of the end of the first movement of the old. Movement 4 the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphant."

John N. Burk, in the Boston Symphony Orchestra concert bulletin, wrote most perceptively of the Fifth Symphony of Sibelius: "To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness created a sound structure of force, variety, and grandeur which no richer approach could have bettered."

THE classic recording of Sibelius' Fifth Symphony was long the one made in the late 1930's by Serge Koussevitzky with the Boston Symphony Orchestra. About a dozen years ago, this same performance was made available on a long-playing disc in the RCA Victor Collector's Series (LCT 1151), but it, too, has long been out of circulation. To his performance of the Fifth, as to his performances of all the Sibelius symphonies, Koussevitzky brought an intuitive perception and understanding. The brooding, mystical quality of much of the music struck a sympathetic chord in Koussevitzky's own makeup—as did the pages of triumphant heroism—and the Koussevitzky readings of the Sibelius symphonies will never be forgotten by any who were fortunate enough to hear them. It is significant that the decline in the popularity of the music of Sibelius with modern audiences dates from the early 1950's, when Koussevitzky was no longer alive.

There are currently half a dozen recordings of Sibelius' Fifth Symphony in the Schwann catalog. I was surprised to discover that two respected recordings of the score, of far more recent vintage than the Koussevitzky, have, like it, been withdrawn: a performance by Sir Malcolm Sargent and the BBC Symphony Orchestra, once available in mono and stereo on the Capitol label, and another by Alexander Gibson and the London Symphony Orchestra (RCA Victor LSC/LM 2405). Indeed, the Gibson-London Symphony recording was greeted with the most extravagant praise in these pages by David Hall at the time of its release. It is a performance of great strength and vitality, extremely well played and beautifully recorded; it is well worth looking for in shops that specialize in deleted records.

Three of the currently available performances date from the early days of long-playing records, and are not particularly distinguished. These are the recordings by Herbert von Karajan (Angel 35002), Eugene Ormandy (Columbia ML 5045), and Erick Tuxen (Richmond 19036). The remaining three are available in both stereo and mono: Sir John Barbirolli and the Hallé Orchestra (Vanguard SRV 137 SD, SRV 137); a newer recording by Karajan and the Philharmonia Orchestra (Angel S 35922); and Theodore Bloomfield and the Rochester Philharmonic Orchestra (Everest SDBR 3068, LPBR 6068). The Bloomfield performance is a disaster, both musically and sonically. The Karajan reading is an example of that conductor's tendency to destroy the line, the phrase, and the very character of a piece of music by overcalculation.

The Barbirolli performance, on the other hand, is quite simply the finest recorded performance of Sibelius' Fifth Symphony since the fabled Koussevitzky recording. Here is a conductor, who, like Koussevitzky, responds intuitively to the Sibelius aesthetic. Barbirolli's is a noble reading, full of the passion and personal dedication of a conductor who may well be the one to spark a Sibelius revival in 1965. I fervently hope so, for Barbirolli's Sibelius is Sibelius in the Grand Manner—and nothing less will do!

REPRINTS of a review of the complete "Basic Repertoire" are available without charge. Circle number 176 on reader service card.

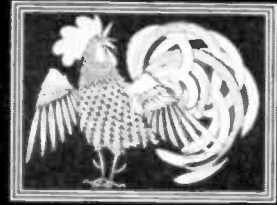
A stunning new recording by the Boston Symphony under Leinsdorf

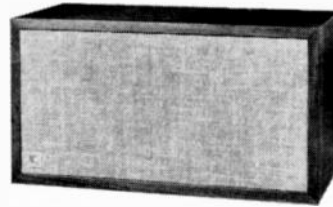
Here is an important new recording of two major ballet suites: Rimsky-Korsakoff's *Le Coq d'Or* and Stravinsky's *Firebird*. In this new album the Boston Symphony under Leinsdorf devotes itself for the first time to the Russian repertoire with brilliant results. Their performances have been recorded in *Dynagroove* sound that yields glittering, shimmering, luscious music. Hear this RCA Victor Red Seal album soon.

RCA Victor
The most trusted name in sound

Boston Symphony Orchestra / Erich Leinsdorf
Rimsky-Korsakoff / "LE COQ D'OR" SUITE
Stravinsky / "FIREBIRD" SUITE

The Aristocrats of Orchestras





The AR-4—\$51 to \$57,
depending on finish

Excerpt from a column by Robert Marsh, music editor of the Chicago Sun-Times. A reprint of the complete AR-4 review is available on request.

The AR-4 is a best buy in any comparative shopping survey. It is going to attract a lot of interest in the low-price bracket, but, more than this, it is going to raise a big fuss in the next bracket up, competing with its own big brothers the AR-2 and the AR-2a.

Development work on the AR-4 has made possible an improvement in the AR-2 and AR-2a speakers as well. The AR-2a has a new mid-range unit of improved smoothness and dispersion, and has had its name changed to AR-2a^x. The AR-2, with the same new unit installed as tweeter, has become the AR-2^x.

These new models are entirely compatible in stereo with the original speakers. The grille cloths are new, but the older grilles are still available. The AR-2 and AR-2a speakers are also still available for those who want exact matching, or the owner of either of these speakers can convert to the corresponding new model for \$15 and about half an hour of his time. Conversion kits are available at your AR dealer or direct from Acoustic Research.

The AR-2a^x is \$109 to \$128, depending on finish, and the AR-2^x is \$89 to \$102. These prices are the same as for the original models. AR's five-year speaker guarantee (covering all costs including freight) applies, of course.

ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge, Mass. 02141

Please send me _____ conversion kits AR-2a to AR-2a^x AR-2 to AR-2^x with complete instructions. I enclose _____ in cash or check (\$15 postpaid per kit), and/or

Please send me literature on AR products.

NAME _____

ADDRESS _____

DANGER:
*Old
Violins
for Sale*

IT TOOK A COURT TRIAL TO PROVE THAT APPEARANCES
CAN BE DECEIVING IN THE VIOLIN BUSINESS

By HENRY PLEASANTS

HAVE YOU ever wondered how the experts *know* that a given violin is a Stradivarius, an Amati, or a Guarnerius? In most cases they don't, really. They arrive at their conclusions the way art appraisers arrive at the attribution of a painting to a particular painter—by a study of style, structure, workmanship, idiosyncracies, decoration, and so on. When the experts agree, the validity of an attribution is assumed to be established. But they don't always agree.

More recently, scientific aids such as the analysis of wood, varnish, and paper (of labels) have been employed to authenticate old instruments, as they have also been

employed to authenticate old paintings. But the results are rarely completely certain, as was demonstrated a few years ago in a trial before the grand jury of Bern-Mittelland, Switzerland.

Climaxing what had come to be known as the "violin war," the trial lasted for five weeks and drew upon the testimony of some of the world's most famous dealers in old violins and other stringed instruments. It also exposed to the public eye the methods and accepted practices of those whose professional opinions are taken as final, or at least authoritative, in the appraisal of the value of instruments commanding prices of thousands of dollars.



There can have been few owners of expensive old instruments who, before the trial was over—insofar as they were aware of it at the time—did not review the pedigrees of their instruments and the circumstances of their acquisition. For the trial revealed with startling clarity the fallibility of both the comparative and the scientific appraisal methods, and left not one of the experts without a bruise either on his conscience or his reputation.

In a sixty-page indictment, Henry Werro, a Bernese dealer in old stringed instruments, a former president of the Swiss Association of Master Violin Makers and at the time of the trial a member of the International As-

sociation of Violin Makers, was charged with fraudulent appraisal or forging the labels in the sale of nineteen violins, three bows, and one cello. The most spectacular item in the bill of indictment involved the sale—or sales—of the cello. Werro had sold this instrument as an original J. F. Pressenda (the outstanding Italian master of the nineteenth century) for \$4,000. The purchaser, despite Werro's certificate of authenticity, began to doubt that it was genuine, and appealed to the Italian Chamber of Commerce in Zurich, which had established a special Committee of Experts for the Examination of Stringed Instruments. It was the opinion of this body that the cello, while certainly a fine instrument, was worth hardly more than \$1,250.

Under threat of denunciation, Werro, in an "act of good faith," repurchased the instrument for \$3,250. Police investigation subsequently revealed that Werro had previously sold the instrument as a Pacharel for \$750 to a professor in Basel. He later bought it from another owner for \$1,250, apparently having decided that it was a better instrument than he had originally thought it to be. He denied any fraud, insisting that he had unwittingly short-changed himself on the first sale.

Another item, important because it became a point of issue between the great expert Albert Phillipps Hill, of London, and the court's own committee of experts, involved the fate of a violin purchased in Zurich by a Bernese violinist for \$1,500. The purchaser was dissatisfied with the instrument and took it to Werro, who identified it as a Cappa and accepted it in even exchange for a Balestrieri. This in itself was strange, for Werro had said that nothing could be done with the Cappa, that it was only good enough to be displayed in a show window. Subsequently, however, he convinced himself that it was not a Cappa at all, but was, in fact, a genuine Andreas Guarnerius. He removed the label "*Ifredus Cappa Fecit Salutia Anno 1694,*" replaced it with a facsimile of the Guarnerius label, and sold the violin for \$5,500.

Complaints arising from these and other deals had been referred in 1954 to the Scientific Service of the Zurich City Police, headed by Dr. Frei-Sulzer. It was this that gave to the trial of Henry Werro implications far more ponderable than the mere question of his guilt or innocence, for Dr. Frei-Sulzer and his staff applied to their investigation the most modern scientific procedures. Instead of accepting the verdict of experts, based on comparisons of instruments, they exposed the instruments to chemical, microscopic, and infrared analysis.

The trial got off to a bad start, in February of 1958, when the defense challenged the qualifications and objectivity of Dr. Frei-Sulzer. Thereupon, the court recessed and appointed a five-member committee of experts, which included Dr. Frei-Sulzer. During the five-month interval preceding the re-opening of the trial, Mr. Werro's attorneys, through a "third party," presented to the

committee an unidentified violin for identification and appraisal. The committee judged the instrument to be a Gagliano, dating from about 1800. However, the committee declined to submit a formal affidavit unless the "third party" would state that he was not acting for Werro. This assurance the "third party" declined to give—understandably, as it turned out, for the defense identified the instrument as being one made in Markneukirchen in Saxony in 1927 by a "violin maker still living." This point of origin was significant. Henry Werro, a Swiss, had learned his trade in Markneukirchen, which after Mittenwald was the most celebrated center of German violin making.

Nor had Werro entirely severed relations with Markneukirchen after settling in Bern. When the court got around to discussing the mysteries of labels and their value in contributing to the identification of an instrument, it was brought out that Werro had, until recently, looked to Markneukirchen for a continuing supply of "authentic" facsimiles. These were needed from time to time, he had explained to his suppliers, to correct errors, and to rectify situations wherein unscrupulous dealers had replaced original labels with more prestigious ones. In such cases, according to Werro, it was the duty of a conscientious dealer to replace the fraudulent label with a replica of the original.

A former employee offered two examples of Werro's way with labels. He had, it was testified, sold for \$18,750 a Stradivarius along with a certificate identifying it as an original from the year 1703, complete with original label. Subsequent investigation disclosed that beneath the proud pronouncement "*Antonius Stradivarius Cremonensis Faciebat Anno 1703*" there was another label of another maker. Chemical analysis showed both labels to be of far less ancient origin and to have been chemically treated to give the appearance of age. The label of another violin, a Ruggieri dating from 1697, was found to be made of a type of paper not produced before the nineteenth century.

It should be noted here that labels carried little weight with the court. Labels have been risky authenticators ever since Stradivarius died in 1737 and his sons stuck Stradivarius labels on all of the ninety-odd instruments lying around the shop. The court tended to the view that anyone who was ignorant enough to be influenced by a label had no business buying an expensive fiddle. It developed in the course of the trial, however, that even the experts do not discount the label as at least one possible element in identification—although it is apparently not considered necessary to call attention to a known false label when authenticating an instrument.

But more disconcerting for the sophisticated buyer—and for the defense—than the labels were certain examples of uncritical cooperation among the violin dealers. The investigators concerned themselves at some length



with a J. B. Guadagnini sold by Werro for \$4,250. The new owner's misgivings about its authenticity were supported by the Italian Chamber of Commerce in Zurich and by a Zurich violin maker. Werro bought the instrument back, but complained of his Zurich colleague's disloyal behavior. Then, in an effort to rehabilitate both himself and the fiddle, he appealed to a violin dealer named Hamma in Zurich, from whom he had purchased the instrument before the war. He asked Hamma for a new affidavit to replace the original, which allegedly had been lost. He supplied Hamma with photos, measurements, and descriptions. Hamma promptly obliged with

a certification that repeated the details supplied by Werro. When Hamma testified during the investigation, he insisted that he had inspected the violin five weeks before receiving Werro's photos. Examination of his passport, however, made this appear to be improbable, because at the times when, according to his passport, he had been in Switzerland, the violin had been in hock with the Bern Savings and Loan Association.

A Werro affidavit for a Stradivarius that he had sold for \$25,000 contained such exuberances as "splendid example," "noble type," and "the most beautiful imaginable." Other judgments were less lyrical. These noted that the back was in poor condition, with at least twenty patched-up cracks. According to witnesses, these blemishes had not escaped Werro's attention, either, when the violin had first been offered to him from London. He had described it then as "a ruin," but he bought it when the price was right. Later, according to another witness, he said that he was almost ashamed of the profit he had made on it. Hill, the London "violin pope," had testified in his own affidavit that the instrument's back was "seriously broken," which was "truly unfortunate."

Hill, from whom Werro had bought the violin in 1942 for about \$4,500, had another look at the instrument when he appeared as the defense's star witness on the third day of the trial. He described it as "a very beautiful specimen" dating from 1708, as stated on the label, but with damage to the back. He thought it worth a good deal more than he had gotten for it, largely owing to Werro's job of restoration, and estimated that about \$23,000 would be a reasonable price on the British market. The court's committee of experts, not questioning the attribution but noting other defects, thought \$18,000 to \$19,000 a more realistic estimate. This instrument was of no further interest to the court, and was not especially embarrassing to the defense, aside from the difference of opinion about the price, and a remark by Hill to the effect that it was considered, in the trade, neither necessary nor customary to call a buyer's attention to an instrument's defects.

More pertinent to the prosecution was Hill's attitude toward the Cappa that Werro had promoted to a Guarnerius and sold as such with an affidavit from Hill. Under oath Hill said he could not remember ever having seen the instrument, but that at first glance he would expect to find a Guarnerius label on it. He would require more time, he said, to make a serious appraisal. The next day, to the defense's horror, he stated that it was beyond doubt a Cappa, with the distinguishing characteristics of this maker. Cappa and Guarnerius, he added, were contemporaries from the school of Amati, and their instruments have certain similarities. He was certain that this instrument, however, was a Cappa. It played no further role in the trial, as the court's committee of experts was of the same opinion.

There was no similar unanimity about a violin sold by



Werro as a Carlo Bergonzi for \$20,000, also with an affidavit by Hill. The court's committee of experts held this instrument to be a forgery, contending that the lacquer had been aged by chemical means, that the arching and the treatment of the rims gave no evidence of Bergonzi's mastery, that the *f*-holes had been corrected with putty, and that the back was but superficially finished. The violin was, in the committee's opinion, worth no more than \$1,000. Hill dismissed this as "ludicrous," and insisted that he would be happy to give \$11,000 for it at any time.

Concerning a violin sold by Werro as "from the school



of Grancino," Hill and the committee could agree only that it was no such thing. Hill thought it a Calcanius, while to the committee it appeared to be the product of a German workshop and worth no more than \$250. Werro had sold it for \$875.

The court heard, in the course of the trial, a good deal of solemn discourse about the comparative and scientific methods of appraisal, and could only conclude that one was unreliable and the other insufficient, or at least capable of producing little but negative evidence. Comparative criteria were used exclusively by the defense, while the court's committee of experts, which included three com-

parative critics, drew also upon the findings of Dr. Freisulzer and the staff of the Scientific Service of the Zurich Police.

Some idea of what the court was up against in determining Henry Werro's guilt or innocence can be appreciated by the example of the Pacharel cello that was represented by Werro to be a Pressenda. The committee of experts was of the unanimous opinion that the attribution was false. Its written report contained precise comparisons of the characteristics of Pressenda and Pacharel instruments, and estimated the value of the cello sold by Werro for \$4,000 at no more than \$1,000. But when Werro was permitted to introduce an allegedly genuine Pacharel as evidence to contradict the committee's findings, all five experts had to admit that they had never before seen a Pacharel cello, and had based their judgments on his violins and violas.

The climax came, however, when the committee's three comparative critics were questioned about the bases of their comparative judgments. Two of them based their affirmative verdicts on the authenticity of certain instruments on affidavits provided by Hill, and one even admitted that he had been guided by an instrument he had seen in—of all places—the workshop of Henry Werro. As a reporter covering the trial put it, "for the accused and the defense lawyers these were lovelier sounds than ever emerged from a Stradivarius," for the same experts had repeatedly challenged Hill's affidavits, and Henry Werro was the defendant. Yet the experts were now attesting to the authenticity of instruments on the basis of judgments by Hill and Werro. To whom could the judge and jury look for proof if its own experts depended upon the judgment of those whose judgment and integrity they were questioning?

Under these circumstances it was not surprising that Werro was acquitted on twenty of the twenty-three charges of fraud. Only in the case of the Cappa violin, which Werro had sold as a Guarnerius, and the Pacharel cello, elevated by Werro to a Pressenda, did the court feel that the evidence was sufficiently conclusive to warrant a verdict of guilty.

But it was, on the whole, an inconclusive trial, and can have offered little comfort to those who like to believe that expensive violins can be identified beyond any doubt. That dealers should function as judge, jurors, and attorney for the defense is obviously not an ideal situation, but throughout the history of stringed instruments they have known more about them than anybody else. And they still do.

*Henry Pleasants will probably be remembered by most readers as the author of the controversial *The Agony of Modern Music*. Mr. Pleasants has recently retired from the Foreign Service, and plans to devote his full energies to writing about music.*

MORIZ ROSENTHAL

“LAST OF THE PIANISTIC TITANS”



Almost incredibly, the great Moriz Rosenthal, who was still giving concerts in the 1940's, studied with Franz Liszt in the 1880's.

Here, in a previously unpublished interview, Rosenthal talks about his days with Liszt and about his views on music.

By LOUIS BIANCOLLI

WHEN Moriz Rosenthal died in September of 1946, a tradition of heroic playing and heroic living died with him. This powerful little man with abnormally long arms and the muscles of a wrestler could swim the Hellespont one day and hold an audience spellbound with his playing the next.

Most of my generation heard him only in the last phase of his career. I heard my own first Rosenthal recital when the pianist was already seventy-nine years old. Those who had known him earlier had memories of inspiring performances and no less inspiring talk. Few men are destined to epitomize an art, a style, a way of living. Rosenthal was one of those few. In his prime he may have had one or two peers as a pianist and musical intellect, but no superiors.

The grand style was the keynote of his whole career. In technique he had reached a point where there were no more worlds to conquer. He possessed an incredibly retentive memory, whether of music, literature, or of life, and it was said that if Moriz Rosenthal forgot anything, he had not known it in the first place.

When I last heard Rosenthal play in Town Hall in 1941, a forgotten era seemed to materialize from the mists of time. Sometimes I wondered if his fingers were touching the keys at all. It was like music heard from inside oneself. As Rosenthal's fingers slipped softly through Chopin's harmonies, a veiled mood settled over the audience. To older listeners he was an old friend, almost the sole survivor of a glorious epoch in music. To younger listeners he was a legend, a myth magically brought to momentary actuality. For all he evoked an atmosphere of greatness in a vanished realm of art. The power and the brilliance were now put away, and the titan who had once whipped up bravura cyclones settled down to weaving intimate reveries. His heart and mind were in a buried long-ago, and the audience glimpsed past glory as in a crystal. At times, the music sounded like a far-off incantation, in murmurs and whispers, as if the pianist were pausing, in a twilight hush, over the memories that haunted every phrase.

Before I went to meet Rosenthal in 1936, I looked up his old reviews. I was particularly interested in the critical reaction to his American debut in old Steinway Hall late in 1888. The New York critics, I found, had been duly

impressed. One of them called him "a giant of ability." Others referred to him as "a hero" and "the perfect pianist." After these, I wasn't surprised to find one other critic stating that in appraising the twenty-six-year-old "demi-god" it was best to abandon "measured language."

Superlatives pursued Rosenthal throughout his life. One phrase that clung to him for years was "the little giant of the keyboard." Johann Strauss once called him "the greatest of pianistic geniuses." Anton Rubinstein once remarked to Josef Hofmann after a Rosenthal recital, "I never imagined before what ten fingers could do." The Spanish composer Albeñiz, who inscribed his "Alhambra" Piano Suite to Rosenthal, spoke of him as "the greatest of all great pianists." Karl Goldmark added that he "had no equal and no superior among pianists dead or alive." Said Hans von Bülow: "Moriz Rosenthal is the Jupiter of Octaves, the Pope of Scales, and the President of Staccato and Legato!"

With such testimonials already on record, it was only fitting that when Moriz Rosenthal was presented with a gold plaque at a memorial tea in 1938, the inscription should read: "To the Greatest of the Lisztians and the Last of the Pianistic Titans."

Rosenthal's first piano teacher had been Karl Mikuli, a celebrated pupil of Chopin. His last "instructor" was Franz Liszt. Thus he carried on two of the noblest lineages in keyboard technique. Between them he had studied with Rafael Joseffy. At one time or another in his long life, Rosenthal was the friend of Johann Strauss, Brahms, Saint-Saëns, Massenet, Albeñiz, Busoni, and von Bülow. He drew plaudits from such royal personages as Queen Elizabeth of Rumania, Emperor Franz Josef, who made him court pianist in 1912, and Czar Alexander II. As a Pole, he insisted on and was permitted the rare prerogative of addressing the czar only as "Herr."

BY 1938, when he celebrated the fiftieth anniversary of his American debut, Rosenthal had given 3,500 concerts and recitals. In his repertoire were something like 600 separate pieces, yet because of his phenomenal memory, he never traveled with scores. Even at the end, his physical vitality and strength were prodigious. For years he used to challenge all comers to jiu-jitsu tussles, and he once took lessons in boxing from the British champion Ned

Donnelly. Once he swam Lake Como to pay a surprise visit to Anton Rubinstein, who thereafter called him "the second Leander."

Rosenthal is credited with more musical witticisms than any other musician in history. After one pianist's rendering of Chopin's "Minute" Waltz, he remarked: "It was the most enjoyable fifteen minutes I have ever spent." When Artur Schnabel described a colleague as "dumb but noble," Rosenthal whispered into a neighbor's ear, "You must believe only half of what Schnabel says." An eminent musician's request for a line to inscribe on an admirer's fan drew the prompt suggestion, "Oh, just put down your repertoire."

THEN there is the story of Rosenthal's first Paderewski recital. His only comment was, "Fine, fine, but he's no Paderewski!" He used to chide a colleague about the tempos he used in Liszt's Sixth Hungarian Rhapsody. One day when the pianist in question explained that he had been too busy to visit Rosenthal, the retort was: "Nonsense, anyone who plays the Liszt Rhapsody the way you do must have plenty of time to spare!" Once he described the memoirs of a noted pianist who told at great length of the injuries to his fingers as "The Biography of My Fourth Finger."

I have heard several versions of Karl Goldmark's famous story, which runs something like this: Rosenthal and the Austrian composer were walking along the street in Vienna one day. Goldmark directed the walk toward a particular district, then toward a particular street, and finally toward a particular house. Finally Goldmark stopped and pointed to the house. "That's where I was born, Moriz. Some day in the distant future there will be a plaque over the entrance. I wonder what it will say?" Rosenthal reflected a moment and said, "House for rent."

Shortly before his seventy-sixth birthday, Rosenthal said that his ideals in art were "spontaneity" and the ability "to feel music." When he was asked to enlarge on this, he said, "If you have to seek and think out the composer's meaning, it is a sign that you lack wings and need crutches." Admittedly the passage of a half century since his debut at Steinway Hall had affected his style of playing. "Fifty years ago," he observed, "I was very much on the heroic side—climax and fantasy. Today I feel the lyrical episodes quite as strongly as the heroic ones. This is the progress I have made in my own way. I believe I now come closer to the idea of the composer, not so much through toil as through spiritual and intellectual development."

At seventy-six he stoutly denied the rumor that he planned to retire and become a philosopher. "It requires a lifetime of study to become a philosopher," he said. "Moses was past eighty before he made his debut as a philosopher. I intend to go right on with my recitals so long as there are audiences to turn out and listen to

me. . . . I am far from being an old man."

When I first met Rosenthal I made a very careful record of every word he said, taking it all down in shorthand, all except those things he asked me never to print. His first words to me were: "Suppose we divide what we have to say into two parts—those things which you may use as you wish and those things which we shall keep to ourselves."

He then sank back in his chair and was ready to talk. He was a short, heavy-set man, with brown-gray hair, a large head sunk deep in his rounded shoulders, and small, deep-set eyes.

"I understand it is just sixty years since you became a pupil of Franz Liszt?" I began.

"I would like to clear up a little thing," he replied. "People ask me who my teachers were. I tell them Mikuli, Joseffy, and Liszt. That is all very true."

He lifted himself a little from the depths of his chair and leaned forward. He was slow and emphatic in what he said next: "But please note this. I have learned all that I know about piano playing from the music of Frederic Chopin."

"Do you mind explaining?" I asked.

"When you have the right enthusiasm for a piece of music by Chopin," he said, "and you get it into your fingers and into your heart and nail it down firmly in your mind, then you have learned more than any teacher can impart to you."

Moriz Rosenthal in the 1890's, soon after his American debut.



"I hope you don't mind my harping on Liszt," I said. "No one ever talks or writes about you without mentioning his name. He must have played some part in your early development."

"Liszt was great," he answered. "There is no question about that. He could stir you up—in German we say *auregen*. Besides, he would interrupt you at any moment with a remark like this: 'Now look at this kind of bass, it is the first time that Chopin uses it.'

"Liszt would explain it all on an historical basis. He always showed what was going on in the music. His judgments about people were radically different from those commonly held."

"Can you be specific?"

"For example, he did not place certain composers as high as others did. He was not at all excited about Brahms' music. Neither was he about Rubinstein's. He cared very little for Mendelssohn. But he tried to mete out justice, and was always fair and dignified in his judgments."

"What was his objection to Brahms?"

"He did not think that Brahms had much freshness of invention."

"Did that apply to Brahms' piano music too?"

"Yes. He thought it was elaborate and artificial. He told me once he missed a certain excitement in the music of Brahms. He used the Latin word *saluber*—healthy, *gesund*—to describe it."

"Do you remember exactly how he put it?"

In later years, Rosenthal substituted lyricism for brilliance.



CULVER

"He said, 'It does not make you ill, it does not make you excited, it does not give you a fever.' To Liszt it was music of bourgeois contentment."

"Do you feel the same way about Brahms?" I asked.

"Let me answer you this way: As a whole, I believe Brahms was not creative for piano technic. Take Chopin by comparison. His style is much more modern than Brahms', and it goes so far that at many concerts you find Brahms first on the program and then Chopin.

"Brahms does not work anymore. For the piano, it is an anticlimax, Brahms after Chopin. His symphonies are interesting—melodically and harmonically—but not regarding instrumentation. He does not compare with Wagner, Berlioz, or Liszt."

"What did Liszt say to you about the piano music of Robert Schumann, let us say, as compared to that of Chopin?"

"I asked him one day if Schumann made the same impression on him that Chopin did. Do you know what his reply was? 'Schumann has broader shoulders, but Chopin is taller.' One day he described the music of Schumann as *Leipzigische*."

"I'm afraid that doesn't say very much to me," I confessed. "Just what did Liszt mean?"

"He meant it was music worthy of the city of Leipzig. I remember Liszt saying on another occasion that Schumann began as a genius of the first rank and ended as a talent."

(Continued overleaf)

Atlantic crossings were frequent for concertizer Rosenthal.



CULVER

"Did Liszt make a practice of speaking in epigrams?"

"Actually he did not, but I must plead guilty to having expressed myself in that fashion once to Liszt. We were discussing the 'aristocratic art' of Chopin. Let me put what I said in German:

"Im Reiche der Kunst und der Ideen ist derjenige der grösste Aristokrat der gar keine Ahnen hat."—In the realm of art and ideas he is the greatest artistocrat who has no ancestors."

"Did Liszt make any comment?"

"Just one word: 'Bravissimo!'"

"Do you happen to know whether Liszt put Chopin above Beethoven as a composer for piano?" I asked.

"In his heart he did," Rosenthal answered. "But he never admitted it. You know, there is a secret history of Liszt which only I know. It has partly to do with Chopin, and this much I will tell you—you see, there were two Liszts, the Liszt who as a young man had conquered the whole world and was at the height of his fame, and the other Liszt, the one fighting desperately for his existence. That surprises you, eh?"

"I had always assumed Liszt was a supreme egotist who never had any doubt about his being a genius, not even as a young man," I said.

"That is a very serious mistake. If you recall, Liszt himself tells how he heard Paganini and determined to rise to the same level of virtuosity."

"That, I believe, is the accepted story."

"Well, that was not quite true," Rosenthal went on. "What really happened was that Liszt had heard Chopin play. The effect was almost tragic. He was crushed by the overwhelming grandeur of the man. What do you think he did? He retired to study six hours a day for four years."

"You mean to study the piano?"

"Not so much the piano. During those years Liszt read Homer, Dante, Shakespeare, and the Bible over and over again. Mind you, he did not do all this to reach Paganini. He was trying to develop his individuality so he could reach Chopin."

"But why did he have to make up that story about rising to the level of Paganini?"

"Because Liszt hated to admit that this incitement came from a pianist. It was more practical to give Paganini the credit for the revolution."

"Was it really such a revolution?"

"Before he knew Chopin, Liszt was far from great. Chopin himself spoke of both Liszt and Thalberg as 'zeros' compared with Kalkbrenner. After those four years of study even Chopin recognized Liszt as a genius."

"I never would have suspected that a Franz Liszt could be affected to that extent by a Frederic Chopin."

"Would it surprise you to learn that Chopin also exerted a revolutionary influence on Richard Wagner?"

"I know that Liszt influenced Wagner, but just how did Chopin?"

"Wagner once confessed. 'I am a much greater musician since I know Liszt and since he plays for me.'"

"That seems to bear me out."

"Just a moment. What do you suppose Wagner meant by that statement? Now, there is a prelude of Chopin's in C-sharp Minor—not one of the twenty-four. This prelude is full of new harmonic devices and modulations. These same harmonic devices and modulations were later used by Wagner extensively. Well, Liszt played this prelude to Wagner over and over again, and thus put Wagner still more in his debt."

"Do you mind my asking you if deep down in your own heart you place Chopin above Beethoven as a composer for the piano?"

"I shall answer that with an evasion. Together, Chopin and Beethoven are the highest summits in piano music. To me the difference is this—Chopin died at thirty-nine and Beethoven at fifty-seven. Chopin never knew how great he really was, and he had by no means said all he had to say."

I asked Rosenthal if he had ever performed any stunts on the piano in the presence of Liszt.

"Once," he answered. "I played my own original arrangement of Chopin's Waltz in D-flat, with the two themes running together."

"What was Liszt's comment?"

"*'Voilà Chopin avec sauce piquante à la Rosenthal.'*"

SOMEONE had told me that Moriz Rosenthal had very little patience with modern music, so I had, up to this point, purposely confined my questions to the nineteenth century. But, with some trepidation, I nevertheless brought up the subject toward the end of our talk.

"I once watched two chess players," Rosenthal said, quite amiably. "They played in a very funny way. The kings, queens, bishops, knights, and towers all did what they weren't supposed to do. They did succeed, however, in mystifying the audience. I told them it was all very interesting, but I didn't think it was chess-playing. I have the same feeling when I hear new music."

When Rosenthal died, I wrote that the last, lingering glow of the Liszt school had long been dimming, and now the horizon had closed over a great sunset. I was not quite right, for it is wiser to think of Rosenthal as his own school. Rosenthal had a great deal before he went to Liszt, and he added incalculably to it after he left Liszt, but he was the kind of artist who could grow only from within himself.

Louis Biancolli has been writing about music and musicians for almost forty years. Among the best-known of his many books are The Mozart Handbook, The Opera Reader, Great Conversations, and The Concert Companion. The present article is adapted from a book in progress, titled The Anvil Chorus.



INSTALLATION OF THE MONTH

A TAILOR-MADE HI-FI SYSTEM

HI-FI FAN Charles G. Jacoby runs a men's clothing store in Helena, Montana, and, along with sartorial suggestions, he also dispenses audio advice. His customers are often his friends, and they enjoy chatting about the latest in hi-fi. In the construction of his own compact installation (shown above) Mr. Jacoby combined his dual hobbies of hi-fi and wood-working.

From top to bottom, Mr. Jacoby's equipment consists of a pair of McIntosh MC30 power amplifiers (one from a previous monophonic system, the second purchased when he converted to stereo) semi-hidden—and well-ventilated—behind an open grille. Below the power amplifiers are a Marantz Model 7 stereo preamplifier and a Fisher Series 80 AM tuner (the Helena area has no FM stations, so Mr. Jacoby needs no FM tuner). The

records and tapes that are the sources of Mr. Jacoby's good-music fare are played on a Weathers K-834 record player and an Ampex Model 936 tape recorder.



A pair of KLH Seven speaker systems (one of which is seen above) round out the system. Not visible are a Fisher 30-watt mono amplifier, which is used to drive a number of extension speakers in other rooms, and a Rotron Whisper Fan installed behind the upper grille, and mounted so there is a constant flow of cooling air past all the components.

Aside from three rooms that have speakers permanently installed, several others are also wired with jacks so that extension speakers can be plugged in at any time. For Mr. and Mrs. Jacoby and their three children, music is a family affair.

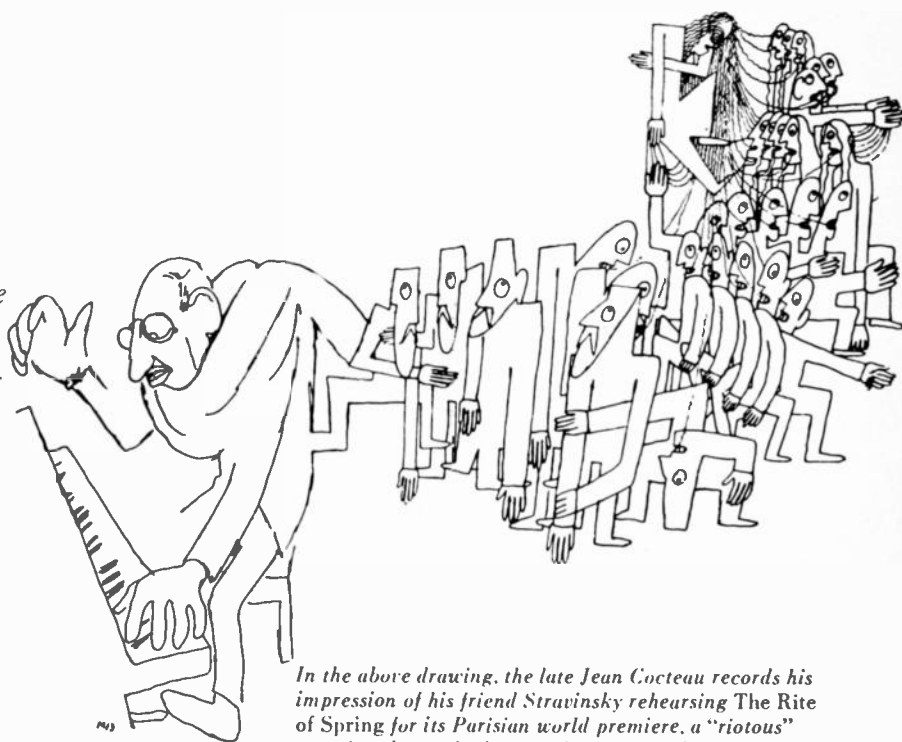
STRAVINSKY

reviews

THREE RITES OF SPRING

 		Berlin Philharmoniker Conductor: H. von Karajan Deutsche Grammophon Gesellschaft
	Introduction	A <i>ritardando</i> replaces my <i>accelerando</i> in measures five and six and there is almost no difference between the <i>tempo primo</i> and the <i>tempo secondo</i> . The clarinet triplet, five before 13, is too slow. As a whole, the performance is too smooth and too well blended; phrases overlap when they should contrast, and the music is too sustained.
	Dance of the Youths and Maidens	Section 26: the oboes should play <i>staccato</i> . 28-30: this is too smooth. 31: the horn and contra-bassoon should be louder; syncopated notes must be accented, with a slight lift of silence before: this is a general rule in my music. 34: the smooth articulation makes this very heavy plodding.
	Dance of Abduction	I wonder if some sections were rebarred to facilitate the very fast tempo—a <i>good tempo</i> , I would add, except, of course, when it sounds rushed. Toward the end, the $\frac{3}{4}$ and $\frac{9}{8}$ measures are equalized—wrongly. The eighth notes should be constant.
	Spring Rounds	The bass clarinets and their string doublings are too weak at the beginning. Before 54 the trumpets are too strong and badly out of balance. The tempo at 54, a metronomic 160, is slower in this performance than the metronomic 132 for the <i>Dance of Abduction</i> .
Games of the Rival Towns	The tempo falters in the first few measures, but the lack of <i>staccato</i> articulation is almost as disturbing. Thereafter the eighth-notes are properly crisp. The horns are overbalanced at 66 and <i>passim</i> .	


In the following pages, HiFi/STEREO REVIEW is privileged to publish a unique critical document that promises to be of historic importance. In a pithy, measure-by-measure discussion of three recent recordings of his most celebrated work, Igor Stravinsky compares the performances of Herbert von Karajan conducting the Berlin Philharmonic, Pierre Boulez conducting the National Orchestra of the French Radio, and Robert Craft conducting the Moscow State Symphony Orchestra.



In the above drawing, the late Jean Cocteau records his impression of his friend Stravinsky rehearsing *The Rite of Spring* for its Parisian world premiere, a "riotous" occasion that took place on the evening of May 29, 1913.

<p>Orchestre National de la R.T.F. Conductor: P. Boulez Internationale Guilde du Disque</p>	<p>Moscow State Symphony Orchestra Conductor: P. Крафт Amalgamated Unions Gramophone Studio</p>
<p>The bassoon sound is "beautiful" but a little too saxophone-like and vibrato-shiny; this once difficult solo has evidently become a "duck's back." The <i>diminuendo</i> two before 8 is ably done, but I would prefer a more <i>staccato</i> oboe at 9, and a <i>dito</i> trumpet one measure before 11. The tempo at the return of the bassoon solo is too fast.</p>	<p>An unpropitious beginning, with desultory clarinet entrances and a lethargic <i>tempo primo</i>. The "<i>piu mosso</i>" tempo is good, however; the violin trill before 7 is clearer than in the other recordings, and so are the clarinet triplet before 13 and the oboe articulation at 9. The orchestral balance of this recorded concert is no match for the others, but this is somewhat offset by the excitement of a live, unedited performance.</p>
<p>And this is much too fast; and surprisingly ragged, also, at 15, at two before 20, and again at two before 21 where the strings appear to be in some doubt about the accent. The pitch of the tubas before 22 is unclear, and the tempo from 23 to 28 is unsteady. The <i>crescendo</i> in the trumpet melody before 29 is unnecessary and unenhancing. More accentuation and more presence from the horn and contrabassoon at 31 would be desirable, however, and the same can be said for the German recording. The tempo runs away from itself at 33.</p>	<p>This is the best tempo of the three performances, and by far the steadiest from 31 to 37. The tuba octave before 22 is the best of the three, too, and so is the horn solo at 25.</p>
<p>This is slower than the German recording, and it even loses speed before 44. The $\frac{3}{4}$ measure 9 before 48 is slightly too long, but the quarter-notes in all of the $\frac{3}{4}$ measures here should be played as eighths.</p>	<p>This is generally clearer than the others, but the horn is too remote at 44.</p>
<p>The <i>ritardando</i> before 49 is a mistake—or misunderstanding. I would prefer more space between the quarter-notes of the violas three after 50 but, in any case, the muddy <i>sostenuto</i> is definitely wrong at 53. The downbeat at 55 is not cleanly together, and the <i>ritardando</i> before 57 is another solecism.</p>	<p>This is wrong in the other way—too <i>much</i> separation in the violas. At 53, the quarter-notes are exactly as they should be.</p>
<p>The $\frac{3}{2}$ measures are not sustained long enough, and at 61 the orchestra is ragged. At 65 and <i>passim</i> the horns are too weak, the bass-drum and tubas too strong.</p>	<p>At 57 the first tuba drags, and at two before 59 the dynamics are uncertain. The section from 61 to 62 is too "lyrical," oddly enough, but I have never heard the trombone trills (before 64) as clearly. The tubas are soggy at 66, but their sound is good.</p>

(Continued overleaf)

		Berlin Philharmoniker Conductor: H. von Karajan Deutsche Grammophon Gesellschaft
 <p>The 1913 drawings in the above columns represent the dancers in The Rite of Spring as seen in Nicholas Roerich's costumes for the original production.</p>	Entry of the Sage	The trumpets at 70-71 are <i>au-dessus de la mêlée</i> by several decibels, and I do mean <i>mêlée</i> .
	Kiss to the Earth	The final string chord is unbalanced and, as is usually the case, the upper notes are too prominent.
	Dance to the Earth	The <i>accelerando</i> added in this performance actually weakens the build-up <i>in</i> the music, and because of it the final chord is a shambles.
	Introduction (The Pagan Night)	I seem to hear a cricket at the beginning—added "natural" atmosphere? Is the very slow and sleepy tempo also to be attributed to seasonal estivations (spring fever)? The basses are weak at 84, compared to the other strings, and at 85 the <i>piano</i> of the horns is a <i>forte</i> compared to the <i>piano</i> of the trumpets at 86. The changes of tempo in 89, 90 . . .
	Mystic Circle of the Adolescents	. . . and 91 are very slight if, indeed, they exist at all. The horn balance at 99 and 100 is the most perfect I have ever heard, but too loud. The tempo is shaky at the beginning of the second measure of 103.
	Glorification of the Chosen One	The tempo is good but the notes should be as pointed as needles. The <i>molto allargando</i> before 117 should take effect progressively instead of, as here, all at once with five even beats in a new tempo.
	Evocation of Ancestors	Too slow! The tempo must not change, the old eighths equalling the new quarters like interlocking wheels.
	Ritual Performance of the Ancestors	This might be metronomically correct (I do not know) but is too slow, nevertheless; it sounds, at this speed, like a <i>boogie-woogie</i> , and at 138 it is duller than Disney's dying dinosaurs. At 136, second measure, the triplets must be articulated as marked, not glued together. At 139 the bass trumpet is too weak, the English horn too strong, and at 140 the clarinet intonation could be improved. The third measure before 142 should not be played, as here, <i>rubato</i> .
Sacrificial Dance	The sluggish pace at 149 kills whatever tension may have survived. At 189 the harmonic balance is awry, the first trumpet, among other offenders, being too loud for the trumpet in D.	
RESUMÉ	The recording is generally good, the performance generally odd—though very polished for what it is (in fact, too polished, a pet savage rather than a real one). The style of articulation is a principal fault; the notes are given the same literal <i>sostenuto</i> value they would receive in Wagner or Brahms, which dampens the energy of the music and leaves such rhythmic enunciation as there is sounding very labored. But this criticism puts the cart far ahead of the horse. <i>The Rite</i> is an expression of a totally alien and a new and challenging culture (which is why Schoenberg was so disturbed by it, saying it made him think of "those savage black potentates who wear only a cravat and a top hat"). It cannot be coped with in terms of Herr von Karajan's traditions, whereas the other two conductors, both comparatively weightless in this sense, can more easily adjust themselves to the culture of the work. I do not mean to imply, of course, that Herr von Karajan is out of his depth; rather, he is in my shallows, which is to say, simple concretions and reifications. There are no regions here for Germanic soul-searching.	

Orchestre National de la R.T.F. Conductor: P. Boulez Internationale Guilde du Disque	Moscow State Symphony Orchestra Conductor: P. Крафт Amalgamated Unions Gramophone Studio
The oboes are too close to the microphone at 68, but the rhythmic polyphony and the orchestral balances are admirably clear at 70-71.	The polyphony at 70 is very clear.
This is too fast. If there were an Olympic Games for racing conductors. . . .	The tempo is correct but the string chord does not balance; I would write it differently now, with <i>szforzandi</i> .
The bass clarinet is too much "on mike" at 75, while the basses and tubas at 78 are too weak. A slightly faster tempo than the 168 I specify would not be amiss for this dance.	This is the best tempo of the three recordings, and the <i>Hauptstimme</i> at 75 is where it should be, which is in the violas. The string parts are clearer than in the other two performances because they are better articulated.
This is fast. The second trumpet, four measures after 84, is really too discreet. The first cellist swoops before 91 as though he were in sympathy with Saint-Saëns.	This is the best string balance in the section beginning at 84, and the best balance between the two trumpets, but at 85 the cellos make a very tatterdemalion entrance.
The <i>ritardando</i> at the end of section 96 contradicts the strong pulsation of the quarter-rest with which section 97 begins. At 99 the horn balance is poor. The <i>fermata</i> just before 101 is not well measured and—this is important—the <i>accelerando</i> at 102 must lead into the second measure of 103, not overshoot it and be forced to slow down there!	The tempo at 97 is slightly hurried. At 100, a premature sally by the first cello only proves how unknown this music still is in Moscow where, in fact, this recording preserves the second performance in fifty years. The <i>accelerando</i> , 102-104, is correct and should become a model.
The German performance is steadier, and there is a disaster here one measure before 118, when the offbeats become onbeats.	The tempo is good.
The tempo is very good and so is the articulation . . .	Because the E in the basses is never distinct, I amended the part for this recording, making a triplet of the three bass notes, F-sharp, E, D-sharp. There is an unwarranted loss of speed here, however, that I do not like.
. . . but <i>this</i> is too fast, and the on-beat half of the <i>ostinato</i> is too loud, especially the first horn and first violins. At 132 the trumpets start vaguely, and they are slow to screw up confidence—were they not certain of being in the right place?—but I do like this passage played <i>legato</i> , even though it is marked with slurs.	The tempo is good for the beginning but too fast and therefore too <i>light</i> at 157 and 159 where it dissipates the tension just as much as the German <i>heaviness</i> . The <i>accelerando</i> gets underway too soon at 165, incidentally. The tempo drags again three before 190, and the orchestra is not always immaculately together (at two before 154, for instance).
I seem to hear gratuitous percussion noises at 131. At 132, the trumpet articulation is good, though later, at 134, the trumpets and trombones are too loud for the horns. At the end of the dance the balance between the bass trumpet and the flute in G is the best I have ever heard.	The tympanist miscounts <i>ca.</i> 148 and finishes this section ahead, but a mistake of this sort is only another indication of how unfamiliar and difficult the music still is to a Soviet orchestra. The tempo is good and the music has more adrenal excitement than in the other recordings.
First, the recording. The <i>Rite</i> with its very wide dynamic range suffers from <i>mezzo-forte</i> emasculation, which is why a live performance is a revelation to anyone who has known the work only from recordings. Second, the performance. It is excellent but not quite as good as I had hoped. My standards are high this time, of course, for one would suppose this music to be Monsieur Boulez's <i>entrée</i> . Apart from small sloppinesses—surprising but of no importance—there are some bad <i>tempi</i> and some unnecessary and inappropriate alterations, such as the above-cited <i>ritardandos</i> . The articulation is good, and a good antidote to the German performance.	As the record of a concert (including applause and one or two nasal and pharyngeal expurgations) it can hardly stand comparison to the other two recordings, but whereas the French orchestra turns <i>Le Sacre</i> into a French piece, and the German orchestra into a German piece, the Russians make it sound Russian, which is just right (I have no space to explain what I understand by each of the three nationalizations). And if it is still difficult music for the Russian orchestra, it must have sounded like the battle cry of the <i>sans-culottes</i> to the very conservative Russian audience—compare this to America, where it has become a conductor's showpiece for one-rehearsal concerts in Hollywood Bowl.



FOUR CENTURIES OF STRING MUSIC

RECOMMENDED RECORDINGS OF THE FASCINATING VARIETY OF MUSIC
WRITTEN FOR STRINGS OVER THE PAST FOUR HUNDRED YEARS

By JAMES GOODFRIEND

MORE great music has been written for strings than for any other group of instruments, and one could quickly come up with a list of a dozen superb new stereophonic recordings of string music. But such a selection would be overbalanced in favor of certain kinds of works—the Romantic concertos, the works of Bach, the sonatas of Beethoven, and a glut of the Italian Baroque. A more instructive choice of recorded string music would introduce the reader to the enormous variety

of sounds that have been created by bowed stringed instruments over the past four hundred years. One really shouldn't have to be told to buy the Beethoven and Brahms concertos, and the Bach sonatas. One should have them for reasons apart from the fact that they are string music.

With a few necessary exceptions, the following selection from four centuries of string music concentrates on solo instruments rather than massed strings or string

chamber groups. Its two primary areas are, naturally, the concerto and the sonata. As far as performing styles are concerned, no attempt has been made to give a balanced view of the enormous variety to be heard in string playing today; the records selected are simply the ones the writer finds most satisfying.

"Instrumental Music of the Year 1600." Compositions of Etienne du Tertre, Eustache du Caurroy, Anthony Holborne, Thomas Morley, Thomas Tomkins, John Cooper (Giovanni Coperario), Elway Bevin, Johann Sommer, Isaac Posch, Samuel Scheidt, Giovanni Gabrieli, Gioseffo Guami, and Tiburtio Massaino. Concentus Musicus Ensemble. BACH GUILD BG 626 \$4.98 (mono only).

Any good music dictionary will tell you that there are two great families of bowed stringed instruments: the violin family, consisting of the violin itself, the viola, the cello, the double bass, and a few odd members of which more will be said later; and the viol family, consisting of the sopranino, treble, alto, tenor, bass, and double bass viols. The viols are by far the earlier of the two families, and dominated the field until the seventeenth century. They coexisted with the violins for a century or so, and finally disappeared utterly, only to find their way back to light in the current revival of old music. Viols usually have six strings as opposed to the violin's four, and, like the guitar and mandolin, they have frets. The different number of strings doesn't cause an important difference in sound quality between the violin and the viol, but the frets do. They insure that every note produced by a viol has essentially the same tone quality, whether the string is fingered or not. By contrast, tones produced by a violin vary—the sound from an unfingered violin string has a great deal more resonance and power than that from a stopped string. (This often forces violinists to play certain passages in a complicated way to avoid the unintended accent of an open string.) Another result of the viol's frets is that vibrato is all but impossible on the instrument. Viols are held downward (never under the chin), and the bow is held with the palm of the hand facing outward. This has two effects on the sound: sharp attacks are exceptionally difficult, and therefore rarely used, and the volume of sound is severely limited.

The great years of viol music produced not solo pieces nor concerto-like compositions, but ensemble music—consort music, as it was then called. A "consort of viols" was made up of three to six viols of different ranges, and the sound of such a consort—clear, silvery, slightly nasal in tone—playing a slow, stately piece is one of the most impressive in music. Such a performance exists on records in Bach Guild's "Instrumental Music of the Year 1600." Not all of the music in this collection is for viols alone; a good deal of it is for what was called a "broken consort," a phrase that indicates that the performing group contains instruments of more than one family. A number

of pieces here employ a broken consort of viols and violins, and it is fascinating to hear the slight but distinct differences between the two, much like the differences between the eighteenth-century piano and harpsichord. The differences are slight because the technique of the violin was, at that time, fairly primitive. Essentially, violins played viol music. When the different potentialities of the newer instrument were discovered, the whole direction of string music changed, and the viols fought a losing battle for survival.

BIBER: "Rosary" Sonatas: Nos. 6, 9, and 10. Ulrich Grehling (violin), Johannes Koch (viol da gamba), Rudolf Ewerhart (positive organ), Walter Gerwig (lute). HARMONIA MUNDI HM 25145 \$5.98 (mono only).

In the seventeenth century, the greatest makers of violins were Italians, and the first great school of violin music, both in composition and performance, was Italian. There was, however, a kind of Austrian-German-Bohemian movement—not a school, exactly, but a small group of players and composers with their own ideas about music. There was also a great violin maker in Austria, Jacob Stainer by name. Stainer's violins did not produce the volume of tone typical of the Cremona instruments, but they were still good enough for Veracini, one of the great eighteenth-century virtuosos, to have preferred them to all other violins. Another user of Stainer instruments was the violinist-composer Heinrich Franz Biber. Biber, born and raised in Bohemia and later resident in Salzburg, had the reputation of being the greatest "German" violinist of his time, as well as a much-honored composer. His music was not only very different from the Italian style of his time; it is in many ways different from almost any other music both before and since. He was among the first, and certainly the most ambitious, to employ the technique of *scordatura*, the tuning of the strings to pitches other than the standard ones. This may sound trivial, but it isn't. By this means, certain combinations of notes, previously impossible, become easily playable. But more important, changing the tension of a string also changes its tonal color, and the violin sonatas of Biber display a rainbow of colors. Biber did not consider the violin to be an instrument restricted to a single melodic line. Contrapuntal ideas abound in his work, foreshadowing and in some respects equalling the violin works of Bach a century later. Add to this assortment of technical devices a brilliant and mystical imagination, and you begin to have some idea of the music.

The best-known works of Biber are the "Rosary" Sonatas, written as a symbolic interpretation of the fifteen Mysteries in the life of the Virgin Mary, and capped with a sixteenth sonata, a passacaglia for solo violin, associated with the Guardian Angel. An entire world is contained in this music. Of the two recordings of the complete set, the Vox (SVBX 552, VBX 52) with violinist Susanne Lautenbacher is the more successful, its



primary drawback being a certain sameness of dynamics and approach. The best playing of this music currently available, though, is to be found on the 10-inch imported record listed above, which contains three of the sonatas. The single sonata recorded by Bach Guild (BGS 70652, BG 652) is also well performed, and if anyone comes across a copy of the discontinued Concert Hall CHS 1174, I suggest he grab it. Among other treasures, it contains a stunning performance, by Max Rostal, of the unaccompanied passacaglia from the "Rosary" set.

VIVALDI: *Concerto for Violoncello, in C Minor, P. 434; Concerto for Two Violins, in A Major, P. 222; Concerto for Viola d'Amore and Lute, in D Minor, P. 266; Concerto for Flautino, in C Major, P. 79.* Emil Seiler Chamber Orchestra, Wolfgang Hofmann cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73218 \$5.98, ARC 3218 \$5.98.

Although the Italian style of the seventeenth century produced very interesting composers, its culmination in the next century produced some great ones. Vivaldi was, if not the greatest of them, certainly the most versatile, and his concertos contain virtually all the technical and stylistic devices of the period, as well as most of the different instruments. A fairly recent DGG Archive release is particularly valuable, quite aside from its topflight performances and recording, because it selects some of the lesser-known concertos which nicely demonstrate a variety of Baroque devices. The cello concerto is fairly straightforward, but the violin concerto is not. It is a concerto for solo violin (and orchestra) together with another solo violin to be placed some distance away, and to act as a musical echo of the first. This is a typical Baroque device, and it is a very effective and beautiful one.

Something must be said about the viola d'amore, which

is also represented here by a concerto. This lovely and unusual instrument, which apparently came into being around the end of the seventeenth century, has something of both the viol and the violin families about it. It has six or seven bowed strings, but no frets, and is played tucked under the chin in the manner of a viola. It requires a long left arm. It also has a second set of strings which lie close to the belly of the instrument, and which are not bowed but are tuned to vibrate sympathetically with the main strings. Its tone, therefore, has a kind of shimmering aura about it, particularly when it plays harmonics, and it can sound, at times, very harp-like. The few Vivaldi concertos are the staples of its repertoire.

Vivaldi's string writing is quite the other side of the coin from Biber's. It is rarely contrapuntal within a single instrument part, and when it alters tonal colors, it does so on a broader scale, muting an instrument for an entire movement, or changing soloists in midstream. The rhythm is strong and bouncy, the harmony basically simple. Introversions are rare, and mystical ideas almost out of the question, but virtuosity of an extroverted sort is a big factor in the concertos, and Vivaldi delighted in imitations of natural sounds. Though it may seem like heresy to say so (and it is no reflection on the greatness of the music), there is little in the sonatas of Bach that cannot be found in either Biber or Vivaldi. They were the discoverers, he the synthesizer.

MOZART: *Concertos Nos. 3 and 4 for Violin and Orchestra.* Szymon Goldberg (violin); Philharmonia Orchestra, Walter Susskind cond. DECCA DL 9609 \$4.98 (mono only).

Musicians and music historians differentiate the classic period from the Baroque through a multitude of more or less technical devices. But what concerns us here is the most obvious fact of all: the sound of the music is different. It was composed by men who thought very differently about music, and who had very different ends in view. Technical ability is pretty well taken for granted in classic concertos, and control and elegance are probably the key words. No composer could be more elegant than Mozart, and his seven violin concertos, all composed before he was twenty-two, are generally models of elegance. The concertos have been considered fair game for almost every violinist with a big reputation, and while almost all of them sense that the music is not to be played in the same manner as one would play Brahms, Tchaikovsky, or Paganini, it is remarkable how few have managed to master the walking-on-eggs style involved here. One who has is Szymon Goldberg, whose old but still-listed recording of Concertos Nos. 3 and 4 has yet to be matched. The orchestral playing, moreover, is first-rate, and the recording quite listenable. I hesitate to recommend a second choice among the concertos, but a related piece, the *Sinfonia Concertante*, K. 364, has recently been issued in a stunning interpretation by Rafael Druian, Abraham Skernick, George Szell, and the Cleveland Orchestra.

HAYDN: *Trios for Baryton: Nos. 44, in D; 45, in D; 60, in A; 70, in G.* Johannes Koch (baryton), Ulrich Koch (viola), Reinhold Buhl (cello). HARMONIA MUNDI 30622 \$6.98.

The classic string repertoire contains one of those little blind alleys that occur frequently in music history and often provide some unexpectedly delightful music (for example, Mozart's pieces for the glass harmonica, or Schubert's sonata for the arpeggione). The blind alley in question here is an instrument called the baryton, a member of the viol group, and rather interestingly known as the only male member of that family. This description results not only from the tone of the baryton, which is richer and coarser than that of most viols, but from the fact that the scroll of the instrument (the end with the tuning pegs) is commonly surmounted by a carved man's head—other viols invariably use a female head. The baryton is roughly of cello size, and like the viola d'amore, it has extra resonating strings. Unlike the viola d'amore, though, the resonating strings are strung for part of the distance along the back of the instrument, and can therefore be plucked by the thumb. Haydn, at the command of his patron Prince Esterhazy, wrote a series of trios for this instrument, the playing of which served the prince as a kind of musical Milton. These trios make up almost the entire baryton literature. Until recently, these pieces, when heard at all, were usually edited down for cello (Piatigorsky plays a rather scrambled version put together from three different works). Lately, a few recordings have been made with the original instrument, and probably the finest of these features Johannes Koch. One's first impression on hearing the record is that four instruments are playing rather than three, although whether the fourth, which seems to wander in and out, is a harp, a lute, a guitar, or what, seems to be indeterminable. In fact, it is those extra strings of the baryton.

PAGANINI: *The 24 Caprices, Opus 1.* Ruggiero Ricci (violin). LONDON CS 6163 \$5.98. CM 9244 \$4.98.

When an individual like Paganini comes into the world, the course of music history is changed. Paganini studied the possibilities of the violin as no one before him had studied them, and the sounds he produced from the instrument had never before been heard. It was not merely that he played faster, better, or more accurately than any one else, but that he discovered a whole new way of playing, the foundation of modern technique. Paganini, in fact, was so jealous of his discoveries that he refused to permit the publication of the majority of his compositions while he was alive. He probably needn't have worried. Even knowing the tricks, it is doubtful that any other violinist could have matched him at his own game.

The twenty-four caprices that make up Opus 1 were published by Paganini in 1820, and they still constitute a formidable challenge for any violinist. Ruggiero Ricci undeniably has a magnificent technique, but even he does not get through this music unscathed, though he gives it a terrific try. You will not play this music as often as the Beethoven A Minor Quartet (at least I hope not), but for those moments when you want to be astonished, the record is there.

TCHAIKOVSKY: *Variations on a Rococo Theme for Cello and Orchestra, Opus 33.* SCHUMANN: *Concerto for Cello and Orchestra, in A Minor, Opus 129.* Pierre Fournier (cello), Philharmonia Orchestra, Sir Malcolm Sargent cond. ANGEL S 35397 \$5.98. 35397 \$4.98.

When Felix Mendelssohn coined the title "Songs without Words," he was expressing one of the dominant conceits of the Romantic era: instruments should sing. It was not really a new idea—it had been said of Tartini in the eighteenth century that he sang on his violin rather than played on it—but the notion had never before



The illustrations on these pages are from Filippo Bonanni's 1723 "Gabinetto Armonico"—"The Showcase of Musical Instruments"—and were engraved by Arnold van Westerhout. The complete set of 152 plates from "The Showcase of Musical Instruments" is now available in a Dover paperback book.

reached such dominance. The ability to write a melody had long been considered secondary to what a composer was able to do with one when he had it. Now, however, it became a primary consideration.

Tchaikovsky's Rococo Variations for Cello and Orchestra are a mistake, and perhaps one of the most fortunate mistakes in music. Like Dvořák, who thought he was writing an American symphony when he was really writing a Bohemian one, Tchaikovsky believed he was composing a set of classic variations in the manner of his beloved and totally misunderstood Mozart. What came out, of course, was just what Tchaikovsky was best at: a flood of Romantic melody, and one unencumbered, moreover, by the bombast and cuteness that invariably accompanied his more intentionally nineteenth-century essays. One of the greatest singing pieces ever written for cello, the Rococo Variations have failed to reach the summit of popularity only because of their name.

Of the performances currently in the catalog, that by Pierre Fournier takes first place, if for no other reason than that it has fewer technical slips than the others. It has positive virtues, too, though—a beautiful sound, well-chosen tempos, fine orchestral support—and it sings.

GRIEG: *Sonata No. 3, in C Minor, Opus 45*. SCHUBERT: *Sonata No. 5, in A, Opus 162 ("Duo")*. Fritz Kreisler (violin). Sergei Rachmaninoff (piano). RCA VICTOR LVT 1009 \$4.98 (mono only). Also available in two-disc set LM 6099 \$9.96.

Together with virtuosity and lyricism, the Romantic era ushered in a new way of looking at the soloist. Virtuosos were heroes to their admirers, yes, but they were also heroes in the music, and this viewpoint is the foundation stone of the Romantic concerto. The concept of the soloist as a hero is not to be found in the Mozart concertos, nor in the Beethoven violin concerto, and certainly not in Vivaldi. But whereas the soloist in a Mozart concerto is playing the violin, the soloist in the Bruch concerto is contending with destiny. The instrument becomes a person, and at times he is even given a name—Harold, for instance, or Don Quixote. Furthermore, the viewpoint is not restricted to concertos. Edvard Grieg's Violin and Piano Sonata No. 3 demonstrates it perfectly.

Many violinists play this music well. Fritz Kreisler played it superlatively, and had the assistance of a talented pianist, Rachmaninoff by name, to make sure he got the point across. The record is certainly one of the high points of recorded music, and the Schubert work on the reverse side is no small bonus.

DEBUSSY: *Sonata No. 1 for Cello and Piano; Sonata No. 2 for Flute, Viola, and Harp; Sonata No. 3 for Violin and Piano; Syrinx for flute solo*. Henri Honegger (cello). Maurice Raskin (violin). Colette Lequien (viola). Noël Lee (piano). Christian Lardé (flute). Marie-Claire Jamet (harp). VALOIS MB 938 \$6.75. MB 438 \$5.95 (available from import record shops).

Claude Debussy never wrote an impressionist work for a string soloist. His three late sonatas, for violin and piano,

cello and piano, and flute, viola, and harp, constitute a complete reevaluation on his part of what music was all about. They also explore the problem of what the instruments are all about, not so much in the technical sense, but in their personality characteristics. Although each of the sonatas is circumscribed by a kind of neoclassic austerity, the character of the writing for the violin is remarkably distinct from that for the cello, and each of these from the viola. The latter is particularly interesting because the viola, to a great extent, had been the unwanted child of music—an instrument always present but rarely considered. Debussy originally intended his trio sonata to be for flute, oboe, and harp, and it is an indication of the expressive affinity he saw between the two instruments that he chose the viola to take its place.

There have been many fine individual recordings of the sonatas (Rostropovich and Britten gave a particularly great account of the cello sonata), but only rarely have they been grouped together on the same record. The old Westminster recording of the three was first-rate, but it has been outdone in a magnificent new stereo recording from France, on the Valois label.

BERG: *Concerto for Violin and Orchestra*. BARTÓK: *Sonata for Solo Violin*. André Gertler (violin). Philharmonia Orchestra, Paul Kletzki cond. ANGEL 35091 \$4.98 (mono only).

When André Gertler's recording of the Berg Violin Concerto was first released about ten years ago, one critic was heard to say (he didn't write it): "He plays it as if it were the greatest music ever written." Another non-writing critic answered: "Maybe it is." For some reason it was a long time before I heard the record myself, but having finally done so, I must agree with both parties. The concerto, although written in the twelve-tone idiom, is hardly a demonstration of strict writing in that technique—it is interesting how few of the really important twelve-tone pieces are. It may well be the greatest concerto of our century, and it is certainly among the greatest elegiac pieces in all music. (It was written in memory of Manon Gropius, the daughter of Alma Mahler by her second marriage, and a friend of the composer.)

While the technique of the violin is basically a diatonic one, twelve-tone technique avoids anything diatonic. The Berg concerto, then, is in many ways music written *against* the violin, and it is for this reason that many big-name violinists do not play the work. Most of the recordings are by violinists with second-rank names (and this does *not* mean second-rank violinists), all of whom give more than capable performances, most particularly Louis Krasner, who commissioned the work. Gertler's performance, though, has something special about it, a kind of halo around the whole thing (I am not referring to the flutter at the start of the record) that lifts it into the rarified area of great interpretation. And Gertler does something similar with the Bartók sonata on the reverse side. A great record!



QUESTIONS AND ANSWERS ON STEREO FM

AN EXPERT REPLIES TO SOME OF THE MOST COMMON
QUERIES CONCERNING BROADCAST STEREO

By **HARRY KOLBE**

NEW technical developments bring new problems, and stereo FM has given rise to more questions than most. Following are some of the frequently asked questions about stereo FM—and the answers.

Q *Can I use a TV antenna for stereo FM reception? Or must I have two separate antennas?*

A A number of TV antennas reject the FM band in whole or in part, but if your present TV antenna provides adequate reception with your FM set, it can be used—either with a switch or with a two-set coupler—for simultaneous TV and FM reception. But since couplers slightly weaken the signal delivered to both sets, be sure to use a coupler that is specially designed for TV-FM use.

Q *Can I use the master TV antenna in my apartment house for stereo FM?*

A Probably not. Most master antenna systems are designed to reject FM frequencies so as to avoid

interference with TV reception. And while some of the newer systems do pass FM signals, the master antennas may not be oriented properly in the direction of the FM transmitters—their locations are not always the same as those of the TV stations. Also, most master TV systems have 72-ohm impedances: if your tuner has only a 300-ohm input, you will need a transformer to match the 72-ohm antenna system to the 300-ohm input.

Q *Can I mount an FM antenna and a TV antenna on the same mast?*

A Yes, but to prevent interaction, one should be set at least seven feet above the other. Also, keep your lead-in wires on opposite sides of the mast. And remember, if you use a rotator, that you may not be able to aim for optimum TV and FM reception at the same time.

Q *Should I get a stereo adapter for my mono tuner, or should I trade it in for a new stereo tuner?*

A That depends on your present tuner. If it has a bandwidth of at least 1 megacycle, and more than adequate sensitivity for your area, you can probably adapt it for stereo. Check with the manufacturer of your tuner to find out if he makes a suitable adapter, or can recommend one.

The presence on the tuner of a "multiplex output" jack signifies little, since many tuners with inadequate bandwidth and sensitivity for stereo have such jacks. If you do decide to adapt your tuner to stereo, it will probably have to be realigned, and its multiplex output circuit may need minor modifications if it is to function properly. In addition, the adapter itself should be carefully adjusted to give optimum results with your present tuner.

Q *I know that some tuners automatically switch to stereo when receiving a stereo broadcast. But why do these same tuners also have a mono-stereo selector switch?*

A A stereo signal may be strong enough to cause the tuner to switch automatically to stereo, and yet be too weak to be free of noise and interference. Such a signal will usually sound tolerably clean in mono, so the manual switch permits you to override the automatic circuits and to listen on mono.

Q *When I record in stereo from my tuner, a high-pitched tone is recorded along with the program. This tone is not audible while the program is going on, but it is on the tape. What causes this?*

A Your tuner's audio output probably contains a 19- or 38-kc tone that originates in its stereo section. This tone is interacting with your tape recorder's bias oscillator to produce the tone. Most of today's good-quality stereo tuners incorporate filters and other circuit modifications to reduce the amount of 19- and 38-kc tone reaching the output. In addition, the bias oscillators of today's better tape recorders operate at 80 kc or higher, which further reduces the possibility of this problem's occurring.

Write to the manufacturers of your tuner and recorder and ask if the circuits of your units can be modified to reduce the interfering tone. It may also be possible to reduce this problem through careful realignment of the tuner's stereo section. If the tone occurs on mono as well as on stereo programs, this means that your tuner's internal 38-kc oscillator is operating regardless of the program mode; a hi-fi serviceman can install a switch to turn this oscillator off during mono reception.

Q *Why does my stereo tuner pick up interfering voices and music on some stations?*

A The stations that give you this problem are broadcasting background music or other special serv-

ices on the pre-stereo SCA subcarrier frequencies of 32.5 and 41 kc. These are close enough to the 38-kc stereo subcarrier frequency for your tuner's multiplex circuits to reproduce them. Switching your tuner or preamplifier to mono should eliminate the interference.

Q *Why does my stereo indicator flicker when I am not tuned to a stereo program?*

A There are several possible causes of flicker: interstation noise, very high frequencies in the mono program material, or 38-kc components in the SCA background-music carrier (if the station is broadcasting SCA on the older 32.5- or 41-kc subchannel frequencies). If the light glows steadily on mono, the broadcasting station may have neglected to turn off its 19-kc oscillator when switching to mono. Also, misalignment, severe multipath distortion, or tuner instability can yield high-frequency distortion products that trigger the indicator light—or else it may simply be that the indicator circuit itself is out of order.

Q *How often should my tuner be aligned—and can I do it myself?*

A A monophonic tuner should have its alignment checked at least every two years, a stereo tuner at least every year and a half. A transistor tuner will probably need alignment much less often than a tube unit, particularly if the tube tuner is installed in a poorly ventilated cabinet. In general, realignment is indicated when a tuner does not pick up as many noise-free stations as it did when new.

As for aligning the tuner yourself, you can't—unless you have one of the new kits that permit you to make the alignment without test instruments. But if no home-alignment procedures are given in your tuner's instruction book, only a qualified, well-equipped hi-fi service station should be allowed to make the adjustment. Check with the manufacturer to see which shops in your area are recommended.

Q *What is the best stereo tuning indicator: meter or magic eye, field-strength or center-channel?*

A The best is probably the oscilloscope-type indicator available as an accessory (MI-3) for the McIntosh units and built into the Marantz tuner. It indicates tuning accuracy, signal strength, and the amount of multipath interference. Field-strength tuning indicators—whether of the magic-eye or the meter type—can also be useful for aiming your antenna. In general, though, the "best" indicator depends on the specific circuits used in the tuner, and it can be assumed that the manufacturer has chosen the best type for his unit. In any case, check the unit that you purchase to make sure its "best" tuning point actually is the point of minimum distortion.

Q My old tuner has AFC [Automatic Frequency Control], but most of the new stereo tuners do not have this feature. Why?

A Although AFC makes tuning somewhat easier, its main function in earlier designs was to keep the tuner from drifting off the station. Through the use of improved circuits and components, drift has largely been eliminated, and a number of manufacturers feel that AFC is now a needless complication—as well as a possible source of distortion.

Q My house is fairly near the street, and my stereo tuner picks up ignition noise from cars passing by. How can I eliminate this problem?

A Ignition noise, because of its pulse-like character, is particularly difficult to suppress. But first of all, the tuner's alignment should be checked, since a poorly aligned tuner will not suppress ignition noise effectively. If your antenna is mounted on the street side of the building, it would probably be worthwhile to move it to the other side. Shielded 300-ohm wire will minimize ignition-noise pickup. The better the tuner, the less sensitive it will be to ignition noise.

Q Why are stereo programs broadcast with a weaker signal than mono programs?

A The amount of power radiated by a station's antenna is the same for stereo or mono. Stereo,

SOME QUESTIONS OF TERMINOLOGY

What is IHF sensitivity?

The IHF sensitivity rating is a standard means of specifying a tuner's ability to pick up weak or distant stations. Technically, it is the amount of input signal a tuner requires to achieve an audio output with a signal-to-noise ratio of 30 db. Sensitivity, incidentally, has long been the most overstressed tuner specification. Minor differences in sensitivity specifications (of one microvolt or less) will make little or no practical performance difference, and should be disregarded when selecting a tuner. As a general rule, good-quality reception calls for a signal at the tuner's antenna terminals that is at least three times as great as the tuner's rated sensitivity for mono, and thirty times as great for stereo. Since, in most areas, signal voltages at the tuner's antenna input range between about 50 and 3,000 microvolts—or more—an IHF sensitivity of 25 microvolts or better will suffice for most mono programs, while good stereo reception in difficult areas would call for a tuner with a sensitivity of 4 microvolts or better.

What is selectivity?

Selectivity is a measure of the tuner's ability to separate stations that are close together on the dial. The FCC tries to allocate station frequencies so that stations covering the same geographical area will be on alternate—not adjacent—channels. A figure of 50 db or more for adjacent-channel rejection is good, and anything below 40 db is considered poor.

What is multiplex?

Multiplex is a method of broadcasting in which two or more programs are transmitted simultaneously on the same frequency and from the same FM transmitter. This technique forms the basis of stereo broadcasting, as it makes it possible for one station to send out both the left and the right channel of a stereo program.

What is capture ratio?

Capture ratio refers to a tuner's ability to sort out two stations on the same frequency, and to suppress the weaker station. A capture ratio of 8 db means that the

tuner will clearly receive the stronger of two stations whose signal strengths differ by 8 db. The lower the numerical figure, the better the tuner's capture ratio.

What is crossmodulation?

Crossmodulation occurs when an excessively strong broadcast signal overloads the input circuits of a tuner. The overloading broadcast shows up as a spurious signal at several spots on the dial, and is sometimes from a TV station, especially Channel 6 or 7. Crossmodulation rejection is, in effect, a measure of the tuner's ability to accept a wide range of signal strengths without difficulty; the rejection figure should be 70 db or more.

What is multipath?

Multipath distortion occurs when reflected signals (from buildings, hills, etc.) arrive at the antenna just after the main signal. On TV the distortion shows up as ghosts in the picture, and on stereo broadcasts it results in fuzzy sound and decreased stereo separation. Since multipath signals usually arrive from a different direction than the main signal, a directional antenna, which is insensitive to signals from the sides and rear, will considerably reduce the problem.

What is AM suppression?

AM suppression (or rejection) refers to the tuner's ability to suppress noise caused by atmospheric conditions and by electrical machines. A tuner with an AM rejection figure of 40 db or more is relatively insensitive to noise.

What is an SCA-filter switch?

A number of FM stations have been given a Subsidiary Channel Authorization (SCA) by the FCC. This is a license to broadcast, by means of a multiplex technique, background music and other special material on a subchannel of their regular FM broadcasts. When a station broadcasts SCA and stereo simultaneously, the SCA signal is in a frequency band just above that occupied by the stereo subchannel. An SCA filter on the tuner keeps this signal from interfering with stereo reception.

however, effectively reduces the signal-to-noise ratio of the broadcast signal, and this, in turn, appears as a reduction in the tuner's sensitivity. The signal-to-noise ratio of a stereo signal received by a mono tuner will therefore be about 4 db less than that of a regular mono broadcast; the signal-to-noise ratio of a stereo signal picked up by a stereo tuner will be 20 db less than that of a mono broadcast. This comes about because the stereo difference signal (L-R) is much weaker than the stereo sum signal (L+R), and also because the difference signal is broadcast at a higher frequency. Both of these factors make stereo broadcasts more sensitive to noise and interference. Since the difference signal plays no part in mono reception, a mono signal is always quieter.

Q *Where should I set my stereo tuner's output-level controls for best results?*

A The best signal-to-noise ratio is usually achieved by setting the tuner's output-level or volume controls to the highest position that does not cause overload distortion in your preamplifier. However, if noise is not a problem, you may prefer to use the setting that will provide closest volume-matching when switching from phono to tuner.

Q *Why don't my tuner's dial calibrations agree with the stations' broadcast frequencies?*

A If the error is constant across the dial, it may be a mechanical problem that can be corrected by moving the pointer on the dial cord or by adjusting the dial assembly of a rotary dial. (Check with the manufacturer of your unit for more specific advice on how to adjust your tuner's dial.) It is more likely, however, that the tuner's local oscillator needs alignment. If the dial calibration is accurate at some points and not at others, the trouble may be caused by poor design of the tuning section or improper calibration of the dial scale; this can be corrected only by the factory or an authorized service station—if it can be cured at all.

Q *What is meant by "antenna gain," and how important is it? Does it have anything to do with the antenna's directionality?*

A Antenna gain is a measure of an antenna's efficiency in picking up broadcast signals. In fringe areas, or with tuners whose sensitivity is inadequate, a high-gain antenna (10 db or more) is very helpful, but in most areas high antenna gain is not particularly important. Most directional antennas use several elements in order to achieve directionality, and this usually also increases the gain. The directionality of an antenna refers to its increased sensitivity to signals coming to it head-on. A high front-to-back ratio, which specifically indicates an antenna's ability to reject signals from the rear, is important

from the standpoint of eliminating multipath distortion.

Q *Under what circumstances is the use of an antenna rotator necessary or advisable?*

A Directional antennas, which reduce multipath distortion, will pick up broadcasts only when they are aimed directly at the broadcast station's antenna. In the suburbs, all desired stations might be located in one city, and would therefore be within the range of a fixed, directional antenna. But if the antenna must face in different directions to pick up different stations, a rotator is a necessity.

Q *In order to reduce auto-ignition interference, I replaced my 300-ohm flat antenna wire with a shielded type, but now I seem to be getting a substantially poorer signal. Where did I go wrong?*

A You probably failed to provide a proper impedance match. Almost all shielded antenna lead-in wire is designed for 72- or 75-ohm circuits, and the inputs of most FM tuners and the outputs of most antennas are 300-ohm. If your tuner does have a 75-ohm antenna input, connect the cable to that, or match the cable to the 300-ohm input with a matching transformer (these cost under \$2). If your antenna is designed for a 300-ohm line, a matching transformer will be needed at the antenna end of the cable as well.

Q *I have just recently moved from the city to the suburbs, and although I am now at a greater distance from the transmitters, my stereo reception has improved. Why?*

A The reason is that you are still in the area of adequate signal strength, but now you are free of the electrical and multipath interference problems that plague reception in the city.

Q *I live near a very strong local FM station that blanks out several other stations on my tuner. Is there anything I can do about it?*

A You might try constructing a wave trap tuned to the offending station's wavelength, or have such a trap built for you by a local serviceman. The *Radio Amateur's Handbook* (available at radio parts dealers) has a helpful section on wave traps that is applicable to FM-band problems. If many of the stations you normally listen to are in the opposite direction from the offending station, a directional antenna may also improve reception.

Harry Kolbe, who is chief engineer of the Audio Workshop, a New York City high-fidelity service center, has done extensive evaluation and design work in stereo FM and other audio areas.

HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



CLASSICAL

THE MOST EXCITING *CARMEN* EVER ON RECORDS

Maria Callas and conductor Georges Prêtre star in an incontestably great performance

IF Maria Callas' *Carmen* meant years of planning for her record company, for Callas herself it is the realization of a lifetime of preparation. The *Habañera* was the first piece of operatic music she ever mastered, back in her grade-school years. Later, according to her father's recollections, she learned—and sang—virtually all of *Carmen's* music, committing it to memory with the help of phonograph records and Metropolitan



MARIA CALLAS

Musical truth, dramatic understanding

Opera broadcasts. Bringing the character to the stage, however, remained an elusive goal during the first two decades of her career—headline-studded years that are already a matter of operatic legend and social history, and years that contained more than their share of artistic challenges. But here, finally, is Callas' *Carmen*, recorded by Angel in Paris under the baton of Georges Prêtre, and it is, in a word, sensational.



GEORGES PRÊTRE

Brilliance, vitality, a sense of life

Only the most dedicated and harmonious efforts by all concerned could have brought this performance about, and eyewitness reports from the recording sessions attest to the enthusiasm and rare rapport that reigned over the enterprise. The end result disproves the popular notion that ensemble perfection and a "star personality" are musically incompatible. If trouble is to be avoided, however, the star must be both a musician and an artist, and must accept the conductor's overriding authority. Such laudable abdication of prima donna prerogatives will have no effect, of course, if the conductor himself fails to measure up to the challenge, or if, like some of our current crop of baton virtuosos, he sees the score within a narrow symphonic conception to which the singers must be bent with a willful and unfeeling hand. There is



Prêtre and Callas discuss a point of interpretation.

no lack of operatic legends about unmusical singers and long-suffering conductors, and perhaps the time may be coming to remember the other side of the story. But for now, hats off to Maria Callas and to Georges Prêtre.

As always with Callas, the secret of success lies in musical truth—secure intonation, observance of note values and dynamic markings, artistic phrasing, and rhythmic exactitude. On this solid foundation she builds a character that is theatrically effective yet always believable—one of natural emotions, an earthiness without any exaggeration, vulgarity, fake sensuality, or “look, Ma, I’m a gypsy” exhibitionism. The line between permissible aban-

don and overstatement is admittedly thin, but it is one that is eminently clear to an artist of Callas’ intuition.

Her innate histrionic gifts would be of little avail, however, if Callas could not find the appropriate vocal expression for them. Fortunately, this role suits her range and technique to perfection. The occasionally precarious top register (above A) is hardly ever exposed, while her effective and superbly controlled mid-range and chest tones are shown to best advantage. And time and time again, she calls into play those peculiarly covered, semi-suffocated tones in the mid-register which few singers since the Golden Age have attempted at all, tones some observers have found bewildering and objectionable, but which have for me a fascinating expressive effect.

Only minute and quibbling reservations could be raised about this interpretation, and I, for one, am not inclined to raise them. Individual felicities, on the other hand, are legion: the amusingly coy handling of the final scene in Act I, particularly the mocking repeat of the *Habañera* for Zuniga’s benefit; the finely detailed yet seemingly uninhibited *Chanson Bohème*; the fastidious legato in Carmen’s castanet-accompanied singing before Don José; the disbelieving fury of her “*Il perd la tête, il court, et voilà son amour!*” that greets José’s wish to return to camp. But the Card Scene tops them all—fatality in every utterance, and the phrases “*La mort! La mort! Encore! La mort!*” hurled forth in dark tones that haunt the memory.

Callas dominates the proceedings, but the other participants are consistently excellent. Nicolai Gedda’s intense portrayal of Don José, guided by a secure musicality, is

Mercedes, Carmen, and Frasquita join conductor Prêtre and the engineers in an impromptu champagne scene.



PHOTOS SABINE WEISS

always convincing. If his tone production is at times unsteady under emotional stress, and causes his achievement to compare unfavorably (in purely vocal terms) with Franco Corelli's in the recent RCA Victor set, Gedda nevertheless comes closer to the Bizet spirit. The same may be said of Andréa Guiot, whose Micaela cannot match, vocally, the exquisite purity and control of Mirella Freni (on RCA Victor), but hers is nonetheless an affecting and stylish creation. Robert Massard asserts a dashing, virile presence in Escamillo's scenes, and projects his text with meaning. There are no weaknesses in the supporting roles, either: Zuniga is excellent and, for once, Frasquita and Mercedes hold their own against Carmen in their joint scenes.

These individual excellences are blended by conductor Prêtre into an admirable whole that radiates a rightness of spirit and atmosphere that is not present in the competing RCA Victor performance. Prêtre does not have the flowing instrument Karajan commands in the Vienna Philharmonic, but what the Paris orchestra may lack in plushiness of sound and ultimate tonal refinement is compensated for by brilliance and vitality. There is a throbbing sense of life in Prêtre's reading, a constant animation obtained without eccentricities of any kind. With one exception—a rather breakneck pace for the quintet—his tempos are unerringly just, his manner incisive, his energy untiring. (Callas herself is reported to have said that "the real star of this performance is Prêtre"—a generous remark that, coming from a diva, must be almost unprecedented in operatic annals.) One instance of "individuality" in Prêtre's reading is worthy of comment because he is the only conductor who seems to adhere to the score at the point in question. Beecham (in the earlier Angel set), Karajan, and most conductors introduce a retard for the eleven orchestral measures concluding Act III; Prêtre, however, maintains the tempo of the Toreador Song as the voice of Escamillo trails off in the distance. Both approaches are effective in their own way, but it is refreshing to hear Bizet's *al tempo* marking observed. To sum up the relative merits of orchestral leadership: both Beecham and Karajan give us virtuoso performances, but Prêtre, more than they, conveys the essential spirit of the score. Since, apart from a few minor miscalculations in balance, his reading is brilliantly captured by Angel's engineers, the set must be hailed as the most convincing and most exciting *Carmen* ever recorded.

When will such a performance be heard on stage? It would seem logical that Callas should now concentrate on making *Carmen* the crowning achievement of her career, but one never knows. Hers is no conventional operatic career. Her incontestable glamor—no other diva of our time can match it—is certainly good for the box office. But, in the opinion of some, the circus aura that surrounds her infrequent appearances belongs less to the mainstream of opera than to a dangerously frivolous world of glitter

and ballyhoo. With admirable courage but debatable justification—her eagerly awaited *Tosca* at the Metropolitan† in March may or may not be decisive—she still seems to cling to certain great roles for which her present vocal estate is not suitable. Will this brilliant recorded *Carmen* signal the beginning of a new artistic phase, now that we have absolute evidence that her powers are still at their peak in the right repertoire?

Back in November, 1959, I concluded an article about Maria Callas in these pages with words that take on a special pertinence when read in today's context: ". . . Who knows, perhaps her long-heralded *Carmen* may point toward yet unexplored vistas in this remarkable career, to future Ebolis, Ortruds, Dalilas, Favoritas. Callas, the mezzo? One can never tell, and there seems to be only one thing one can safely predict about the future as far as Callas is concerned—dullness will not be part of it."

And *that* still goes!

George Jellinek

© © BIZET: *Carmen*. Maria Callas (soprano), Carmen; Nicolai Gedda (tenor), Don José; Andréa Guiot (soprano), Micaela; Robert Massard (baritone), Escamillo; Nadine Sautereau (soprano), Frasquita; Jane Berbié (mezzo-soprano), Mercedes; Jean-Paul Vauquelin (baritone), El Dancaïro; Jacques Pruvost (baritone), El Remendado; Claude Cales (baritone), Morales; Jacques Mars (bass), Zuniga. Chœurs René Duclos and Chœurs D'Enfants Jean Pesneaud; Orchestre du Théâtre National de L'Opéra (Paris), Georges Prêtre cond. ANGEL SCL 3650 three 12-inch discs \$17.94, 3650 \$14.94.

A DEFINITIVE ST. JOHN PASSION

*Conductor and soloists are superb
in J. S. Bach's most dramatic choral work*

DEUTSCHE GRAMMOPHON ARCHIVE's splendid new recording of J. S. Bach's *St. John Passion* is intended, one may assume, to supersede an earlier interpretation still in the Archive catalog, the excellent performance under conductor Günther Ramin (ARC 3045/6/7, mono only). The new version is clearly superior in many respects—not the least of which is its fine recorded sound. It is a tightly contained conception musically, paced to extract the last ounce of drama from this most dramatic of Bach's choral works. It is, in short, the kind of performance that makes one sit on the edge of

†The recent reconciliation between Callas and the Metropolitan's Rudolf Bing is said to have begun with the following exchange:

Bing: "Maria, you cannot realize how you hurt me when you left the Metropolitan."

Callas: "But Mr. Bing, I don't recall leaving. I seem to remember being fired!"

Bing: "Really, Maria? Now that's funny, because I don't remember anything of the sort!"

one's chair. The mob scenes, in particular, are extraordinary, surging with tremendous excitement and tension, and the chorales and arias convey an overwhelming sense of inevitability.

Karl Richter's vital conducting could scarcely be improved upon, nor could the exquisite singing of Ernst Haefliger, who sang the role of the Evangelist in the older Archive recording also. The other soloists, if not entirely up to the standard set by Haefliger, are nonetheless of high quality. Hermann Prey, for all his fine vocalizing, seems to me slightly aloof—though always credible—as Jesus; and Kieth Engen, who sings the bass arias as well as the roles of Peter and Pilate, suffers a few momentary lapses of pitch. Both of the female soloists are quite satisfactory. The only other soloist is Hedwig Bilgram, who performs the keyboard continuo with great imagination on the organ (an extensive essay on the question of organ *vs.* harpsichord as a continuo instrument in this music is included with the album, but the question is still moot). The orchestra, a rather large one with some winds doubled on occasion, is heard with unusual clarity and plays beautifully; the choral singing is just as admirable.

Over-all, the reproduction is outstanding (although I did notice a momentary drop in right-channel volume near the beginning of the aria "*Eilt, ihr angefochtenen Seelen*" on Side Four). The album, complete with notes, texts, and translations, is the best stereo version of this work available.

Igor Kipnis

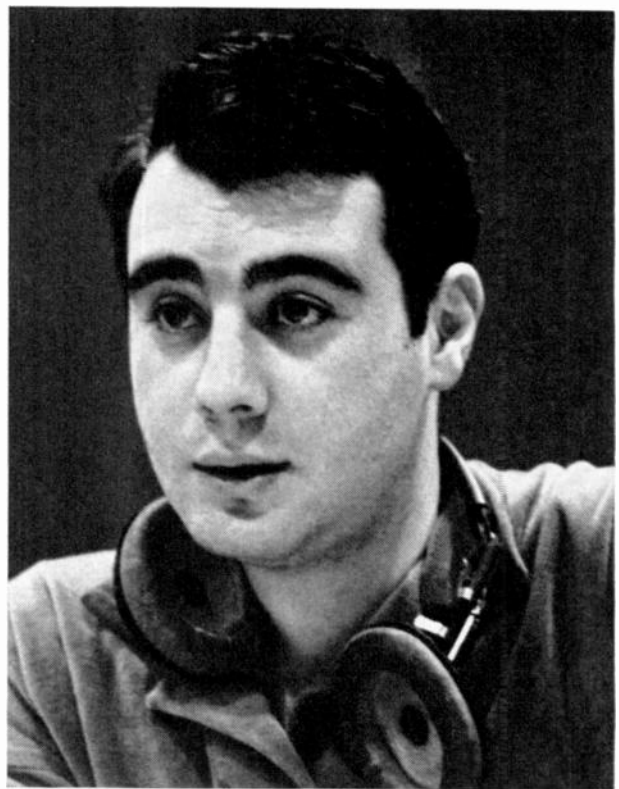
© ® BACH: *St. John Passion*. Evelyn Lear (soprano); Hertha Töpfer (contralto); Ernst Haefliger (tenor), Evangelist; Hermann Prey (baritone), Jesus; Kieth Engen (bass), Peter, Pilate, and bass arias; Hedwig Bilgram (organ continuo); Munich Bach Orchestra and Choir, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73228/29/30 three 12-inch discs \$17.94, ARC 3228/29/30* \$17.94.

JAZZ

A DISCIPLINED AND SELECTIVE COMPOSING TALENT

Lalo Schifrin's new album is a growth report on a gifted jazz musician

LALO SCHIFRIN popped up in American jazz about five years ago when Dizzy Gillespie hired him as pianist and arranger for his quintet. Previously, Schifrin had been trying to break out of a type-casting mold in New York. Because he is an Argentinian, he had been confined by the trite minds of the business largely to writing for such Latin bands as that of Xavier Cugat. In Argentina, however, he had never been considered anything but a jazz musician.



LEE FRIEDLANDER

LALO SCHIFRIN

Fiery temperament, skillful technique

Schifrin produced some memorable writing for Gillespie—a great many small-group arrangements and several for big band, including the *Gillespiana Suite*. All his writing displayed a skillful technique (he studied composition with Juan-Carlos Paz in Argentina and later at the Paris Conservatory) and a fiery temperament—it was powerful, exciting, and occasionally overwhelming. As time progressed, Schifrin's virtuosity came under more control. Two years ago, he left Gillespie's group to devote himself entirely to writing, and later moved from New York to California to work for films and television.

Verve has just released "New Fantasy," Schifrin's first big-band jazz album since the *Gillespiana Suite* came out on the Mercury label. In the new disc, he uses an instrumentation of four trumpets, five trombones, four French horns, tuba, saxophone doubling flute, and rhythm section. Notably powerful players are used, and all that brass could be staggering—but it isn't. For what the album chiefly demonstrates is that Schifrin's compositional talents have become more disciplined, more selective. He shifts dynamic shadings and voicings constantly, so you are never aware that this is almost an all-brass orchestra.

The music is drawn from classical and semi-classical sources, with the exception of Duke Ellington's *The Blues*. But the album is a far cry from what used to be called "swinging the classics." Jazz itself has evolved too far since those days, and Schifrin is much too gifted for that sort of thing. Instead, this is a recasting of familiar the-

matic material in new forms—like Rachmaninoff's borrowing a theme of Paganini to create music of his own. For example, Schifrin takes the principal melody of Copland's *El Salón México*, changes its character, and gives it a certain jaunty quality. The old rhumba *Peanut Vendor* is fragmented, its melody then restated in bits over a driving rhythm section. The lyrical melody from Villa-Lobos' *Bachianas Brasileiras #5* is put into a quite appropriate bossa nova setting. The solo work in the album is excellent—lovely flute by Jerome Richardson, and J. J. Johnson playing trombone with a ripping raw quality that is in contrast to the cool detachment one usually hears from him. Schifrin's own playing, technically crisp and fierce in conception (his Latin origins really show in his playing), has evolved—like his writing—to a higher level of selectivity. The emphasis, however, is on ensemble playing, and it is brilliant throughout. Grady Tate's drumming is superb.

Schifrin is one of the most interesting writers to come up in and through jazz in the last ten years, and this beautifully recorded album is a fascinating report on his growth. Never has his conception been clearer than it is now.

Gene Lees

Ⓢ Ⓜ LALO SCHIFRIN: *New Fantasy*. Lalo Schifrin (arranger, conductor, piano); Ray Alonge, Bob Northern, Richard Berg, and Early Chapin (French horn); Jimmy Cleveland, Kai Winding, J. J. Johnson, and Urbie Green (trombone); Tony Studd (bass trombone); Marky Markowitz, Ernie Royal, Clark Terry, and Snooky Young (trumpet); Jerome Richardson (tenor saxophone and flute); Don Butterfield (tuba); Mundell Lowe (guitar); George Duvivier (bass); Grady Tate (drums). VERVE V 68601 \$4.98, V 8601 \$3.98.

SINGER LEE WILEY: "THE ONE AND ONLY"

*Lovely and unsentimental songs are
heard in a nostalgic reissue*

LEE WILEY, for my taste, is our best female jazz vocalist after Billie Holiday. She hardly ever sings in public anymore, and all of her previous recordings, unfortunately, are now out of print. (The best of these, in case you should be fortunate enough to run across it, was "Night in Manhattan with Lee Wiley," Columbia CL 656.) A new release by RIC Records, however, "The One and Only Lee Wiley," brings her back to the catalog with a dozen of her best songs.

In the Thirties and Forties, when Miss Wiley was in her vocal prime, she evoked, as no one else ever did, the nostalgia of the Scott Fitzgerald era—elegant little clubs, late nights, and such New York landmarks as the fountain

in front of the Plaza Hotel. Miss Wiley did not have a particularly great range or technique, but achieved her effects through a kind of wistful understatement. And she sang wonderful songs—all the ones here are by Cole Porter and the Gershwins—to superb accompaniment.

On this record, remastered from recordings made for the Liberty Music Shops in 1939 and 1940, the musicians include Pee Wee Russell, Fats Waller, Joe Bushkin, Eddie Condon, George Wettling, and Max Kaminsky. On *Someone to Watch over Me*, Miss Wiley is accompanied only by Fats Waller at the organ.

Unless you have heard it, it is perhaps difficult to imagine an amalgam of the styles of Billie Holiday and Mabel Mercer, but that is how Miss Wiley sings. And when you hear her sing some of these songs—most especially the often neglected *Looking at You*—you may not ever want to hear anyone else try them. This disc documents the best of American popular music sung in the loveliest and most unsentimental way possible.

Joe Goldberg

Ⓢ Ⓜ LEE WILEY: *The One and Only Lee Wiley*. Lee Wiley (vocals), Bunny Berigan and Max Kaminsky (trumpet), Pee Wee Russell (clarinet), Fats Waller and Joe Bushkin (piano), Fats Waller (organ), Sid Weiss and Artie Shaprio (bass), Bud Freeman (tenor saxophone), George Wettling (drums). *Easy to Love*; *'S Wonderful*; *Why Shouldn't I?*; *Sam and Delilah*; and eight others. RIC ST 2002* \$5.98, M 2002 \$4.98.

LEE WILEY
After Billie Holiday, the best



ROBERT PARENT

Please read this message concerning the advertisement on the facing page...

If you are a regular reader of this magazine, you know that we have been running a consistent series of advertisements explaining the features of the Lab 80.

Furthermore, if you have had occasion to ask for a Lab 80 at your dealer, or perhaps have already ordered one, you know that this unit is in very short supply. There is a good possibility that your dealer has not yet been able to deliver, unless your order was placed many weeks ago.

We realize that this kind of situation makes for misunderstandings between consumers interested in Garrard equipment and ourselves; and between customers and their dealers. All of them ask "Why do you advertise the unit when you cannot fill my order?"

We are sincerely gratified that our products, and our advertising, are generally so well received. We want you to know that above all other considerations, we value your understanding and goodwill. These are, and must remain, the cornerstones of our reputation and continued success. Therefore, we feel constrained to detail the present situation concerning the Lab 80, and to explain why we not only continue to advertise it, but *must* and *should* increase this advertising.

Briefly, the matter is as follows:

1. The Lab 80 has been in production, and on the American market, since late September, when we began shipping demonstration units to dealers. However, Garrard products have been sold in the U.S. since 1937, and we have a very large number of dealers...so that you and they can appreciate that it has not been possible to ship all of them "first." It poses quite a problem in logistics to fill distribution channels with the large quantities required of this high quality product, which is not mass-produced in the ordinary sense...all in just a few months.
2. We announced the Lab 80 in the October issues of the high fidelity publications. Since then, the interest in this model has been staggering.

Furthermore, many of the original orders placed by dealers have already been doubled again and again, despite the shortness of time.

3. Since the Lab 80 is the very symbol of our reputation as the manufacturer of the world's finest record playing equipment, we are extremely rigid in its production and quality control. Nothing is being allowed to interfere with its quality, so that production moves at a steady, but not a frantic, pace. In plain English, we are insuring that every Lab 80 we ship is simply perfect...and this has been a matter for the entire Garrard quality control organization to guarantee.

4. Let there be no mistake about it—the Lab 80 is being produced, in *very* substantial quantities, and at an ever increasing rate. Nevertheless, despite our best efforts, we still cannot fill orders as promptly as we would wish, because we absolutely refuse to over-rush the numerous and essential processes involved merely in deference to the pressure for delivery.

5. We try to keep our distribution policies as fair as possible. Therefore, dealer orders are highly controlled and filled (perhaps we should say rationed) on a systematic and equitable basis. This explains why your dealer may have had to sound so vague in trying to tell you exactly when you would receive your Lab 80.

6. In view of this, we realize that our advertising policy probably requires some explanation. It is well-known that our advertisements generally are not written as much to catch the eye as they are to inform the reader.

We believe that in the high fidelity component field, particularly, the reader must have a good interpretation of a product, in order to select wisely...and that it is the function of our advertising to provide that information, up to the point where the dealer should logically take over and clarify the product through a demonstration.

Furthermore, we regard it as our *responsibility* to inform those who

read the high fidelity publications concerning the existence of our new models and their various features. This is one important way in which we can serve those who are interested in the finer high fidelity components and who therefore *need* to know what is on the market, in order to visit a dealer intelligently, being informed in advance concerning the products they wish to see.

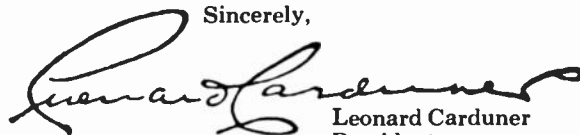
Since the Lab 80 is on the market, and we believe you would want to consider it if you were interested in making a purchase, we are sure you would want us not only to advertise...but to explain it in the greatest possible detail. This we are doing in the present series of ads, and we must continue to do so increasingly as the season progresses. We want an informed public, for everyone's benefit.

Considering the above, and taking into account the difficult supply situation, we would appreciate your consideration of these alternatives, assuming that you may be in the market for a high fidelity system:

1. If you are interested in a Lab 80 (or have already ordered one) we assure you that it will be shipped as quickly as possible. However, there will definitely be a delay—and you will have to be unusually patient. If you are willing to wait, we say without reservation that you will have a superb record playing instrument.
2. If you cannot wait, *do not order a Lab 80*, since this merely creates pressure on yourself, the dealer and ourselves. In this case, we would strongly urge that you give careful consideration to one of the other three new Garrard models—most particularly the Type A70, a top-flight unit which has many performance features equal to those of the Lab 80.

I cannot conclude without thanking you for your patience and understanding of this trying situation, which has come about only because the Garrard Laboratories are making the effort to provide a genuinely unprecedented, totally excellent record playing unit.

Sincerely,



Leonard Carduner
President
British Industries Corp.



**THE LAB 80,
a most advanced
turntable/tone arm
combination...**

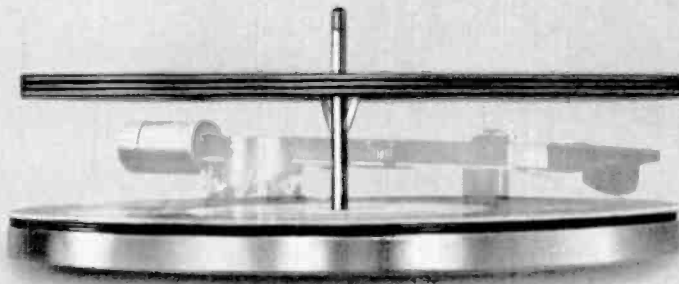
(for single records)

**is also
the most advanced
fully automatic
record changing
unit...**

(for up to eight records).

**The reason is
this revolutionary
automatic
spindle system**

(entirely new, yet based upon
proven Garrard principles)



In order to appreciate the sure, gentle operation of this automatic instrument, you must see it in action.

To begin play—press the automatic tab. At the end of the record, the arm activates an ultra-sensitive, magnetic trip—and the next record drops quietly cushioned by air. To reject the record, touch the automatic tab again. To pause, press the *manual* tab. The arm will rise and remain suspended a safe $\frac{1}{2}$ inch over the record. When you are ready to resume (exactly where you left off or at any other band), simply press the built-in cueing control, and the arm slowly descends. After the last record, the Lab 80 shuts itself off.

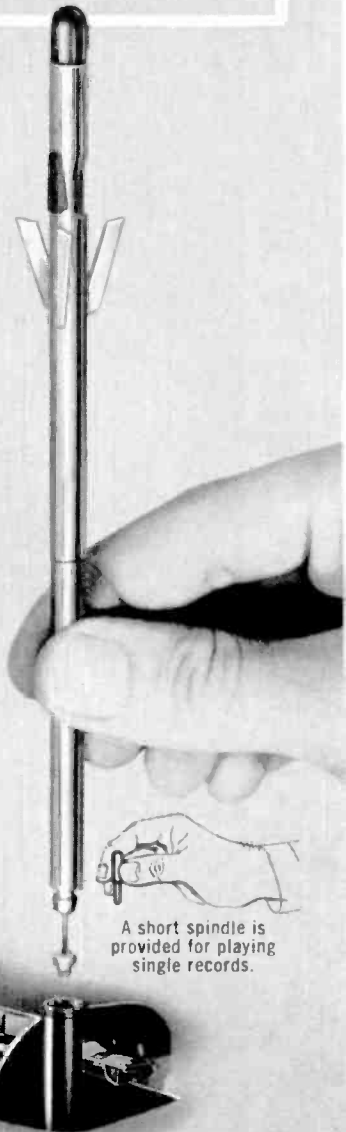
If an interest in music is the reason for your listening, the value of automatic play can hardly be overstated. The automatic shut-off feature alone can add an entire

area of pleasure to your enjoyment. But the problem has been to provide this convenience without impairing the distortion-free performance demanded by modern music systems. Today, with a fine tone arm (as exemplified by the dynamically-balanced, low geometry arm of the Lab 80), the maximum variation in stylus pressure between one record and a stack is a negligible 0.2 grams (two-tenths of a gram).

Therefore, the question of whether or not it is preferable to play only single records on a turntable, has been obviated. However, the search for perfection among record *handling* methods continues. This is the key to the acceptability of any automatic as a true peer of the finest single play units.

Now, the same principles which established Garrard as the pre-eminent name in automatics... proven through literally millions of playing hours... have been designed into the Lab 80 *spindle*, creating the safest, most positive device of its kind. The stack of records is securely supported on three widely extended arms. The arms retract and the next record is released, gently and positively. Then, during the entire performance of the record, the tone arm is absolutely free of the automatic mechanism.

The automatic spindle arrangement is only half of the story. The trip mechanism is the other half—and equally important—since it activates the entire automatic operation. At the end of the record, and not before, the tone arm must engage the trip... but with infinitesimal friction or drag. In the Lab 80, this problem is brilliantly solved. The trip assembly is molded of Delrin®, the remarkable new Dupont "slippery" material. The tripping cycle works through *magnetic* repulsion, eliminating mechanical contact. These two principles, ingeniously combined for the first time in an automatic record playing device, are the answer of the Garrard engineers to the stringent requirements of ultra-sensitive cartridges, allowing you to use the cartridge of your choice, no matter how light the tracking specifications may be. All are compatible!



A short spindle is provided for playing single records.



LAB 80 \$99.50



TYPE A70 \$84.50



AT60 \$59.50



MODEL 50 \$44.50

Garrard[®]
WORLD'S FINEST

IMPORTANT READING: New 32 page Comparator Guide. For complimentary copy, write Garrard Div., British Industries Corp., Dept. GB-15, Port Washington, N.Y.

Canadian inquiries to Chas. W. Pointon, Ltd., 66 Racine Road, Rexdale, Ontario. Territories other than U.S.A. and Canada to Garrard Engineering Limited, Swindon, Wilts, England.

CIRCLE NO. 8 ON READER SERVICE CARD

A monumental release heralding London's great classical program for 1965

ERNEST ANSERMET

Pélléas et Mélisande—complete recording with Maurane, Spooenberg, London—L'Orchestre de la Suisse Romande
Stereo OSA1379 Mono A4379

BIRGIT NILSSON—THOMAS SCHIPPERS

Macbeth—complete recording—Taddei, Prevedi, etc.—Santa Cecilia Orchestra
Stereo OSA1380 Mono A4380

RENATA TEBALDI

New recital of arias from Don Carlo, Un Ballo in Maschera, Giovanna D'Arco, Turandot, La Rondine, La Gioconda, Cavalleria Rusticana, L'Arlesiana
Stereo OS25912 Mono 5912

NICOLAI GHIAUROV

French and Russian Arias: Faust, Manon, Les Huguenots, La Jolie Fille de Perth, Carmen, A Life for the Tsar, The Demon, Iolanta, Prince Igor
Stereo OS25911 Mono 5911

REGINE CRESPIN

Scenes from Der Rosenkavalier with Elisabeth Söderström and Hilde Gueden—Vienna Philharmonic Orchestra conducted by Silvio Varviso
Stereo OS25905 Mono 5905

MARILYN HORNE

Her first solo recital with arias from Semiramide, L'Italiana in Algeri, La Cenerentola, Le Prophète, Les Huguenots, La Ciemenza di Tito, La Figlia del Reggimento
Stereo OS25910 Mono 5910

EILEEN FARRELL

The Magnificent Voice of Eileen Farrell in songs America loves—Bless This House, The Lord's Prayer, You'll Never Walk Alone, Climb Every Mountain, etc.
Stereo OS25920 Mono 5920

LORIN MAAZEL

Tchaikovsky: Symphony No. 6 in B Minor ("Pathétique")—The Vienna Philharmonic Orchestra
Stereo CS6409 Mono CM9409

VLADIMIR ASHKENAZY — MALCOLM FRAGER

Mozart: Sonata for Two Pianos in D Major (K.448); Schumann: Andante and Variations; Etude in the Form of a Canon
Stereo CS6411 Mono CM9411

CLIFFORD CURZON

Schubert: Sonata in D (Op. 53); Impromptu in G Flat Major; Impromptu in A Flat Major
Stereo CS6416 Mono CM9416

LORIN MAAZEL

R. Strauss: Don Juan; Tod und Verklärung—The Vienna Philharmonic Orchestra
Stereo CS6415 Mono CM9415

LUIGI ALVA

A program of popular Spanish and Latin American songs: Granada, Estrellita, Te Quiero, La Partida, Amapola, Dijiste Muñequita, etc.
Stereo OS25866 Mono 5866

BRUNO PREVEDI

His first operatic recital—arias from Andrea Chénier, Fedora, Il Trovatore, La Forza del Destino, Cavalleria Rusticana, Tosca, Madama Butterfly, La Fanciulla del West, Turandot
Stereo OS25875 Mono 5875

ISTVAN KERTESZ

Kodaly: Háry Janos Suite; Dances of Galánta; Two Arias from Háry János
The London Symphony Orchestra
Stereo CS6417 Mono CM9417

HERBERT VON KARAJAN

Tchaikovsky: The Nutcracker Suite; Grieg: Music from Peer Gynt
The Vienna Philharmonic Orchestra
Stereo CS6420 Mono CM9420

Trademarks Reg. U. S. Pat. Off.





HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

BACH: *St. John Passion* (see Best of Month, page 75)

Ⓢ Ⓜ BARTÓK: *Miraculous Mandarin Suite: Music for Strings, Percussion, and Celesta*. London Symphony Orchestra, Georg Solti cond. LONDON CS 6399 \$5.98, CM 9399 \$4.98.

Performance: High-class
Recording: Excellent

There is no lack of exemplary representations of Bartók's *Music for Strings, Percussion, and Celesta* on records these days. What with Karajan's superbly poised, mellowly classical version and Bernstein's feverishly intense one, not to speak of still different readings by Ansermet and Reiner, one might even guess that the field has been pretty well covered for the time being.

Yet here is Georg Solti and the London Symphony with a performance of the work that can hold its own with the best of them—and on its own rather special terms, too. For this performance is marked by a clean-lined delicacy, by a special searching out of contrapuntal relationships, by the stressing of the work's purely musical values as opposed to its dramatic and coloristic ones. These latter have, heaven knows, been stressed *ad nauseam*—particularly in the third movement of the piece, which in the wrong hands has been allowed to degenerate into just so much music for a horror movie. The orchestrational innovations in this work have by now become so much stock-in-trade for every Hollywood arranger that a performance like Solti's—one that concentrates so positively on the work's purely musical values—is a welcome breath of fresh air.

Solti does no less well with the suite from the ballet *Miraculous Mandarin*. The piece is given a full-scale, vigorous workout—brimming with suspense and drama where it is wanted, and generously lyrical and songful when the moment is right.

The recording is altogether a distinguished one: London's sound is full-bodied, rich, and uncommonly sharp of detail. *W. F.*

Ⓢ Ⓜ BEETHOVEN: *Trio No. 1, in E-flat, Op. 1, No. 1*. HAYDN (arr. Piatigorsky-Dahl): *Divertimento, in D Major, for Cello and Orchestra*. RÓZSA: *Double Con-*

certo (1962): *Theme and Variations*. Jacob Lateiner (piano); Jascha Heifetz (violin); Gregor Piatigorsky (cello); chamber orchestra. RCA VICTOR LSC 2770 \$5.98, LM 2770* \$4.98.

Performance: Brilliant and spirited
Recording: Good enough

As one of a continuing series featuring the repertoire of the Heifetz-Piatigorsky chamber concerts being given in Los Angeles and New York, this latest release is singularly ingratiating through its variety of styles and media. The Beethoven Op. 1, No. 1 Trio is



JASCHA HEIFETZ AND GREGOR PIATIGORSKY
Verve and brilliance in Beethoven Trio

played with enormous verve and brilliance by Heifetz and Piatigorsky in league with Lateiner, a first-rate Beethoven interpreter. One almost relives here the occasion in 1792 when, in the glittering Vienna salon of Prince Lichnowsky, the Op. 1 trios were played for the first time as the young Beethoven's formal introduction as composer to the musical *haute monde* of the day.

The Haydn "Divertimento" is an engaging and tasteful synthesis of movements from two of the composer's more than one hundred works for the long-obsolete cello-like instrument, the baryton (see DGG Archive ARC 3120)—Haydn's employer Prince Nicholas Esterházy was devoted to the instrument. The arrangements, originally for cello and piano, are by Piatigorsky—the opening adagio being from Baryton Trio No. 113, the Menuet from Trio No. 95, and the lively *Allegro di molto* also from Trio No.

113. California composer Ingolf Dahl did the expertly Haydnesque orchestration used here. Piatigorsky's solo work is supreme, and the chamber orchestra under its uncredited conductor backs him expertly.

Finally, Heifetz and Piatigorsky shine as soloists in the post-Kodály styling of the theme and variations from the Double Concerto by the Hungarian-born composer for the films, Miklós Rózsa. The music has no great substance, but it is thoroughly enjoyable on its own terms and, as might be expected, expertly crafted.

For three-quarters of an hour of music that falls very easily on the ear in elegant and spirited performances, this admirable disc will be hard to beat. *D. H.*

Ⓢ Ⓜ BIBER: *Eight Sonatas for Violin and Continuo* (1681 collection). Sonya Monosoff (violin); Melville Smith (harpsichord); Janos Scholz (viola da gamba). CAMBRIDGE CRS 1812/3 two 12-inch discs \$5.98 each, CRM 812/3 \$4.98 each.

Performance: Excellent
Recording: Very good

These two discs make the second collection of the amazing Heinrich Franz Biber's violin sonatas that Cambridge has issued in performances by Sonya Monosoff—the first set was the so-called "Biblical," "Rosary," or "Mystery" sonatas. This 1681 group makes less use than the programmatic sonatas of *scordatura*, the deliberate mistuning of the violin strings for coloristic effects—it occurs in only two of the eight present sonatas.

This music, it might be mentioned, is not the sort to be listened to several sides at a time, for there is a sameness of both form and harmonic progression to all these sonatas. They are, however, quite fascinating when heard individually: their unusually rhapsodic quality, their toccata-like sections, and the great virtuosity required of the violinist performer are factors in making them so. Once again, Miss Monosoff reveals that she is one of this country's foremost instrumentalists in the music of this period. Her admirable execution of these difficult scores is marked by great flair, fiery impetus, and stylistic acumen. The accompaniments too are extremely accomplished. The set should be of more than passing interest to both Baroque enthusiasts and string players. Cambridge has provided well-balanced if slightly unresonant sound, and should be commended for providing us this further insight into one of the neglected composers of the Baroque. *I. K.*

BIZET: *Carmen* (see Best of Month, page 73)

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

BLOCH: *Schelomo* (see WALTON)

Ⓢ Ⓜ BRAHMS: *Piano Concerto No. 1, in D Minor, Op. 15*. Van Cliburn (piano): Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2724 \$5.98, LM 2724* \$4.98.

Performance: Massive
Recording: Impressive

By making this disc, young Mr. Cliburn has placed himself in the running with such formidable stereo-recorded collaborations as Fleisher-Szell, Curzon-Szell, and Serkin-Ormandy—not to mention Rubinstein-Reiner on a mono disc. He stands up to his peers remarkably well, thanks in large measure to conductor Erich Leinsdorf's powerful support and an impressive recording job by the RCA Victor engineering staff.

The Cliburn-Leinsdorf reading leans toward the massive treatment given the work



FOU TS'ONG

Psychic alchemy for Chopin mazurkas

by Curzon and Szell on London, as opposed to the more volatile interpretation that came out of the earlier Fleisher-Szell meeting for Epic in Cleveland. Yet, although the Curzon-Szell reading verges at times on the turgid and heavy-handed, Cliburn and Leinsdorf skirt such pitfalls most successfully. Cliburn is the young romantic in the best sense of the word throughout this performance, but I do wish that he had used a piano somewhat richer in tone to match the overwhelming sonority of Leinsdorf's Boston Symphony. The microphone perspective is of the "middle-of-the-orchestra" type used for the Bostonians' impressive Brahms First Symphony disc some months ago, and it is just right for this fierce and massive concerto. It is too bad that Cliburn's piano was not miked to match, for it cannot be said that his fingers are lacking either in strength or in fleetness.

Despite this drawback, I would place this recorded performance with those of Fleisher-Szell and Curzon-Szell as one of the top three stereo choices. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BRITTEN: *A Ceremony of Carols: Rejoice in the Lamb: Festival Te Deum*. The Robert Shaw Chorale, Robert Shaw cond. RCA VICTOR LSC 2759 \$5.98, LM 2759* \$4.98.

Performance: Flawless
Recording: Superb
Stereo Quality: Excellent

Benjamin Britten's *Ceremony of Carols*, which goes all the way back to 1942, is one of the loveliest choral works of our century, and the simple fact of its perennial seasonal popularity spares it the unnecessary weight of any critical essay from me. And if each existent record company cares to bring out a new recording of it each Christmas as exquisitely and flawlessly performed as this one, no complaints will be heard from this quarter.

Rejoice in the Lamb and the *Festival Te Deum*—they complete Side Two of the release—were brand-new Britten to me when I set this record spinning, and if they lack the special "star quality" of the *Ceremony of Carols*—if they sound, in other words, a little too consistently as one might expect them to—they are nonetheless full of beautiful things. They are surely an appropriate second side's worth for this particularly Christmasy release and, like so much of what Robert Shaw does these days, they are almost too well performed.

The recorded sound is exactly as it should be, the stereo treatment dandy. *W. F.*

CASTELNUOVO-TEDESCO: *Concerto No. 2 for Violin and Orchestra* (see WALTON)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ CHOPIN: *Mazurkas: Op. 6, No. 3, in E Major; Op. 7, No. 2, in A Minor; Op. 17, No. 2, in E Minor; No. 4, in A Minor; Op. 24, No. 1, in G Minor; No. 2, in C Major; No. 4, in B-flat Minor; Op. 30, No. 1, in C Minor; No. 4, in B Minor; Op. 33, No. 4, in B Minor; Op. 41, No. 2, in E Minor; Op. 50, No. 3, in C-sharp Minor; Op. 56, No. 3, in C Minor; Op. 59, No. 1, in A Minor; Op. 67, No. 4, in A Minor; Op. 68, No. 2, in A Minor; No. 4, in F Minor; Op. Posth., in A Minor*. Fou Ts'ong (piano). WESTMINSTER WST 17085 \$4.98, XWN 19085 \$4.98.

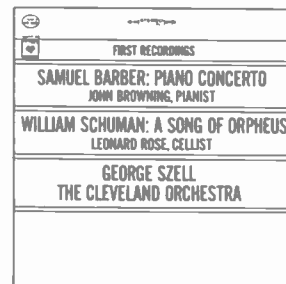
Performance: Superb
Recording: Good
Stereo Quality: Fine

I was not happy about Fou Ts'ong's treatment of Bach and Handel some months ago. But when it comes to Chopin, matters take a far better turn. Indeed, I can understand very well why the 1955 Warsaw International Chopin Competition Prize was awarded to Fou Ts'ong on the basis of his performance of the Chopin mazurkas.

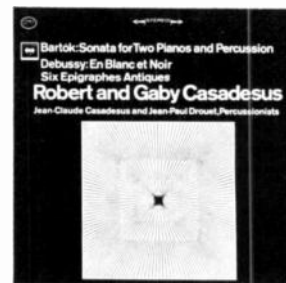
It is futile to attempt any explanation of the psychic alchemy by which a Peking-born Chinese pianist has evolved such masterly readings of the most purely Polish and personal of all Chopin's works. We can only accept such a gift with joy and a sense of fulfillment, as well as with the hope that this artist will one day commit the entire series of mazurkas to discs.

(Continued on page 84)

The Sound of Genius on Columbia Records



ML 6038/MS 6638*



ML 6041/MS 6641*



ML 6022/MS 6622*




ML 6029/MS 6629*

© COLUMBIA MARCAS REG. PRINTED IN U.S.A. *Stereo

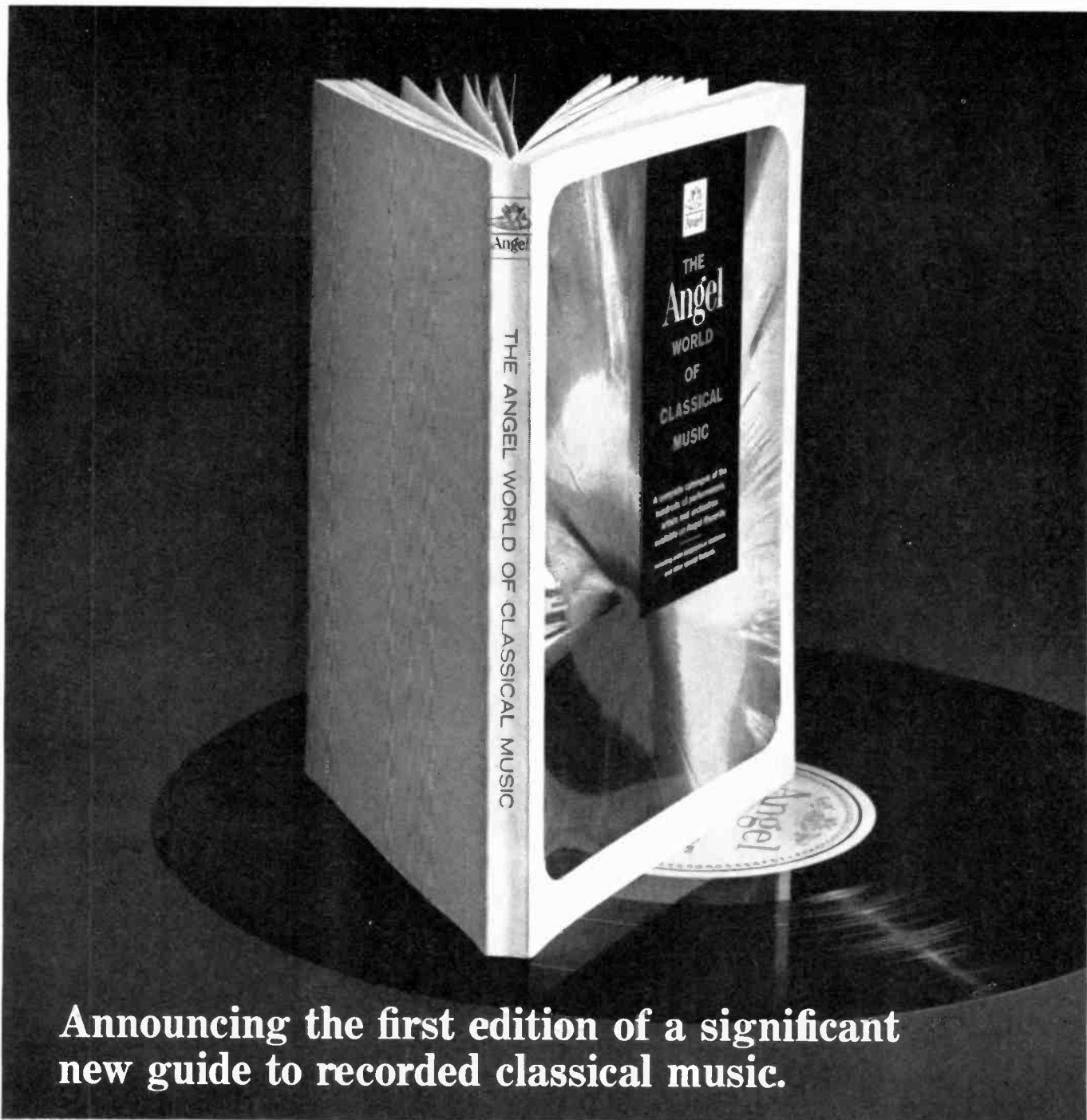
Are you bored with the romantic? Too sophisticated to be stirred by the lyric sweep of Rachmaninoff's Piano Concerto No. 2? Too jaded for the glittering pyrotechnics of his Rhapsody on a Theme of Paganini?

Fortunately some people are not. For instance, Gary Graffman. Why? Because, as he says, "audiences love them." His spirited approach has transformed these musical warhorses into young stallions, in performances described by a critic as "blazing like a thousand-faceted chandelier."

Another enthusiast is Leonard Bernstein who conducts the New York Philharmonic in the exciting new Columbia Masterworks album of these two Rachmaninoff works, available for the first time on a single long-playing record. The combination of Bernstein, Graffman and Rachmaninoff is irresistible on Columbia Records. 



**Romantic? Of course.
Superbly Romantic.**



Announcing the first edition of a significant new guide to recorded classical music.

"The Angel World of Classical Music"

Two years in the making...unlike any other book available today!

A treasury of musical lore and recording history...a book so interesting and informative you'll turn to it again and again!

224 pages - with 700 Angel albums and tapes cross-indexed by artist, composer, orchestra, and composer.—over 8000 listings!

Handsomely printed, with 175 photographs of performers and album-cover art!

Fascinating biographical sketches of 61 distinguished artists, from Caruso and Landowska to Callas and Klemperer.

If you love music, collect records, or are planning a music library, "The Angel World of Classical Music" is for you. Here, in one volume, is the most comprehensive guide to repertoire ever compiled for a major record company...a rewarding, enlightening work

that will broaden your appreciation and knowledge of the world's great music, composers, and artists.

A wealth of information. There are helpful features in this book for both the connoisseur and the beginner; information on educational and children's records; on the exacting procedures used in producing records; on opera; on musical awards; on the fascinating searches conducted for record album cover art; on Great Recordings of the Century—all this plus complete listings of every Angel recording!

Order now. You may purchase the first edition of "The Angel World of Classical Music" from your record dealer, or—if more convenient—send this coupon, along with \$1.00, directly to Angel Records.

Special bonus offer. For a total of \$1.98 you can also get a specially prepared stereo album of excerpts from 20 of the great performances listed in "The Angel World of Classical Music"

in addition to receiving the catalog itself. This 12-inch disc is yours only when you buy "The Angel World of Classical Music" through your dealer or with this coupon. This bonus offer is good only as long as the supply of these special albums lasts.



Mail to: ANGEL RECORDS
P.O. Box 53-E
Los Angeles, Calif. 90028
Gentlemen: Please send me:
 copy (copies) of The Angel World of Classical Music at \$1.00 a copy.
 copy (copies) of The Angel World of Classical Music and your special stereo album at \$1.98 for both.

name _____

address _____

city _____ state _____ zip code _____

(California residents add 4% sales tax.)

vibrant sound that is appropriately Italian. But, whereas most Italian choruses perform this kind of music with little if any attention to style and often with distinctly wobbly vocalism, the men and women of the Carmelite Priory are outstanding in their precision, clarity, and range of dynamics. The difficult task of re-creating Palestrina's homophonic blocks of sound, maintaining the polyphonic lines, and in addition doing full justice to the spirit of the liturgical rite for which these works were written is magnificently accomplished here. John McCarthy makes this music sound anything but dull and antiquated; the singing ranges from mystical and ethereal to intensely vital and dramatic, with a sense of pacing that is breathtaking. The four soloists, used here whenever the choral body is thinned down, are superb. The disc as a whole must be considered one of the best representations of Palestrina on records. The recording is extremely satisfying. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PROKOFIEV: *Violin Concertos: No. 1, in D Major; No. 2, in G Minor*. Isaac Stern (violin); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6635 \$5.98, ML 6035 \$4.98.

Performance: Tops
Recording: Ditto

The Stern-Ormandy-Philadelphia combination in these two violin concertos is so ideal in so many respects, and is, at the same time, so complete a realization of what one might have expected from it, that the recording almost seems to preclude comment beyond the naming of its performers. If Ormandy tends to minimize the bite that Leinsdorf has put into his recent recording of the first concerto, he compensates by finding, in conjunction with Stern, something closer than does Leinsdorf to the blend of bitter and sweet that is the essence of Prokofiev's lyricism.

The Philadelphia Orchestra, by the way, manages for some reason to sound even more spectacular than usual on this recording. This disc is, even from the point of view of Columbia's sound, an exceptional one from beginning to end. W. F.

Ⓢ Ⓜ PURCELL: *Sonata for Trumpet and Strings (Z. 850); Suite from The Virtuoso's Wife (Z. 611); Suite from The Gordian Knot Untied (Z. 597)*. Roger Delmotte (trumpet); Rhenish Chamber Orchestra of Cologne, Günter Kehr cond. *Pieces for Harpsichord: Air (Z. T675); A Ground in Gamut (Z. 645); Hornpipe (Z. T685); Scotch Tune (Z. 655); A Ground (Z. D222); Rigadoon (Z. 653)*. CLARKE: *Trumpet Tune (Z. S124)*. Ruggero Gerlin (harpsichord). NONESUCH H 71027 \$2.50, H 1027* \$2.50.

Performance: Very satisfactory
Recording: Good

This interesting collection should provide an excellent introduction to the music of Purcell, including as it does the jaunty sonata for trumpet and strings (really a concerto), a short group of harpsichord works, and two groups of pieces written by the composer as incidental music to plays. These suites—they include all the music composed for these two dramas—are stylishly played by Kehr and his chamber orchestra, though

he tends to favor a rather too full-bodied string tone and too many graded shifts in dynamics. The sonata is very well done, and compares favorably to the finer performance on L'Oiseau-Lyre 60002. 50171, another excellent Purcell collection. The harpsichord selections are delightful little works, but Gerlin's style is a bit too deliberate at times and his registration occasionally too heavy. According to the recently published Zimmerman thematic catalog of the composer's music, incidentally, we learn that the familiar *Trumpet Tune* (Z. S124), like that other spurious favorite the "Purcell *Trumpet Voluntary*" (Z. S125), is really by Jeremiah Clarke, and that the *Ground* (Z. D222) too is a doubtful work. Nonesuch's transfer from the original French recording is very good. But in the *Virtuoso's Wife* Suite the harpsichord continuo is almost inaudible, and



ISAAC STERN
Ideally realized Prokofiev

the solo harpsichord pieces are recorded at too high a level in relation to the orchestral suite that comes before it. I. K.

RÓZSA: *Double Concerto (1962): Theme and Variations* (see BEETHOVEN)

RECORDING OF SPECIAL MERIT

Ⓢ D. SCARLATTI: *Twenty Sonatas: D Major, L. 206; B Minor, L. 449; D Major, L. 213; C Major, L. 102; A Minor, L. 138; F Minor, L. 382; F Major, L. 20; D Minor, L. 422; G Minor, L. 49; D Minor, L. 423; D Major, L. 418; D Major, L. 14; D Major, L. 461; B-flat Major, L. 497; F Major, L. 228; F Minor, L. 187; G Major, L. 103; C Major, L. 255; D Major, L. 56; B-flat Major, L. 97*. Wanda Landowska (harpsichord). ANGEL COLH 304 \$5.98.

Performance: Brilliant
Recording: Good transfers

Among the records I chose for HiFi/STEREO REVIEW's essential recordings of Baroque music in the April 1964 issue was a performance of twenty Scarlatti sonatas by Wanda Landowska in Angel's Great Recordings of the Century series (COLH 73). These were originally recorded in 1935. A second volume of twenty more sonatas was made by her in January 1939 and March 1940 in Paris and issued about ten years

later on 78's. Once again, the performances, now available in the same series on Angel, are fantastic. The Spanish-flavor pieces are given tremendous dignity and nobility, and the faster sonatas are breathtaking in their incredible virtuosity (Longo 461 near the beginning of the second side is the most spectacular example). The selection of sonatas here is an extremely good one, and the disc, like its predecessor, should be considered a must for any collector. The quality of sound on the originals was never outstanding, being variously afflicted with hum and wow, but Angel's transfer is particularly skillful in minimizing (though not obliterating) these faults. A curious reminder of the Second World War may be heard during some of the sonatas, notably the one beginning the first side: the microphones have picked up the sound of French anti-aircraft guns from a distance. While the studio technicians scurried for cover during the raid, so the story is related, Landowska just kept on playing. With the standard of performance to be heard here, one can only be delighted that she did. I. K.

Ⓢ Ⓜ SCHUBERT: *Mass No. 6, in E-flat (D. 950)*. Helen Boatwright (soprano); Betty Allen (mezzo-soprano); Alva Tripp (tenor); Leo Goeke (tenor); Chester Watson (bass); Musica Aeterna Chorus and Orchestra, Frederic Waldman cond. DECCA DL 79422 \$5.98, DL 9422 \$4.98.

Performance: Lyrical
Recording: Soft-focus
Stereo Quality: Good enough

The last of Schubert's Masses, composed during the final months of his short life, is cut from the same cloth as the other wonderful masterpieces of that period—the last songs, the C Major String Quintet, the "Great" C Major Symphony, and the final three piano sonatas. There are noble song moments of otherworldly grandeur, and episodes that bespeak dark personal tragedy with an eloquence equalled only in the unfinished Requiem by the just slightly longer-lived Mozart.

Schubert's musical language here is a logical extension of that used by Haydn in his last great Masses. Whereas Beethoven in his *Missa Solemnis* expanded the idiom to superhuman proportions, Schubert remained the very human lyricist to the last—there are intimations of Bruckner in the "Christe" section of the Kyrie and again in the opening pages of the Sanctus. Besides its wealth of melodic beauty and harmonic warmth, the Schubert E-flat Mass abounds in lovely touches of orchestral scoring, most notably the solo wind and cello writing midway through the Gloria.

Two years ago, Capitol gave us a thrilling recorded performance of this music with Erich Leinsdorf conducting the St. Hedwig Choir and Berlin Philharmonic Orchestra, and I must confess surprise at Decca's temerity in issuing this one so soon in the face of such formidable competition. Leinsdorf pitches his performance to an epic scale appropriate to a cathedral, but Waldman's Musica Aeterna forces seem intent on reproducing the type of performance that the Mass first had—in a Vienna suburban church a year after Schubert's death. The scale is essentially intimate, with emphasis on lyrical beauty rather than overpowering drama. So

(Continued on page 88)

The price tag went on last



KLH Model Seventeen

The quality went in first. The kind of quality you can hear. Quality in the Seventeen's smooth, flawless response. Quality that gives the Seventeen the lowest harmonic distortion in the bass of any speaker in its price range. KLH quality in a handsome new oiled walnut enclosure. In the ingenious grillecloth that can be changed in a snap.

And while the quality was going in, the waste was coming out. All the waste that inflates the cost of speakers. The waste of rejects and varying quality in stock components from outside suppliers. (KLH builds, tests, and rigidly controls the quality of every component that affects the musical performance of a speaker.) The waste of obsolete design and engineering. Of inefficient and outdated manufacturing techniques. Of gingerbread 'features'

that add nothing to musical performance.

When we finally had a speaker that was all quality and no waste, we put the price tag on. And you won't find a trace of puff in the price.

This is the Model Seventeen. A speaker that brings a whole new level of sound quality — a new distinction to speakers costing under \$100.

But no description can tell you how the Seventeen sounds. You've got to hear it. Only then will you be able to understand what an unusual achievement the Seventeen is in high performance at low cost. See the Seventeen at your KLH dealer now. Listen to it. *Then* look at the price tag. We think you'll agree that nothing touches the Seventeen for honest sound at an honest price.

**Suggested retail for eastern U.S. Slightly higher in the West.*



KLH RESEARCH AND DEVELOPMENT CORPORATION
39 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

too for the recorded sound—it is less brilliant and sharp of impact than what emerges from the Leinsdorf Capitol disc. Waldman's tempos, likewise, are on the leisurely side, so that the long moments of the Mass take about two minutes more than on Leinsdorf's disc. The solo vocal episodes in the Mass are relatively few in number, but it must be noted that Leinsdorf's soprano, Pilar Loren-gar, manages the B-flat octave leaps in the "Dona nobis pacem" with considerably less effort than the usually very competent Helen Boatwright does on the Decca disc.

These considerations aside, one's choice between the Decca and Capitol versions comes down to a matter of taste, akin to choosing between the Toscanini and Bruno Walter readings of the "Great" C Major Symphony. It should be noted that the Decca album offers exceptional program notes. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SIBELIUS: *Symphony No. 4, in A Minor, Op. 63; Tapiola—Tone Poem, Op. 112*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6387 \$5.98, CM 9387* \$4.98.

Performance: Searching
Recording: Very good
Stereo Quality: Excellent

Ⓢ Ⓜ SIBELIUS: *Symphony No. 2, in D Major, Op. 43*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6391 \$5.98, CM 9391* \$4.98.

Performance: Reasonable
Recording: Good
Stereo Quality: Good

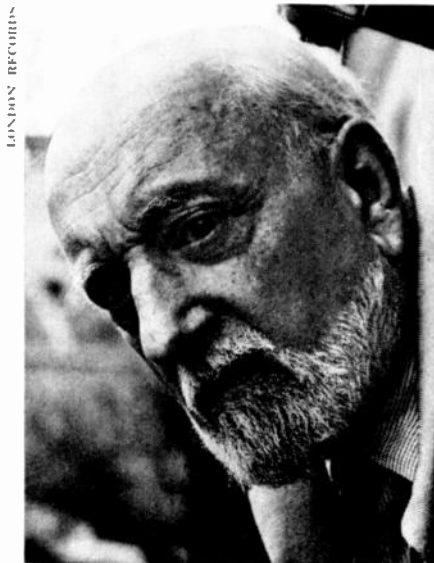
Ⓢ Ⓜ SIBELIUS: *Symphony No. 5, in E-flat, Op. 82; Pobjola's Daughter—Symphonic Fantasia, Op. 49*. Hallé Orchestra, Sir John Barbirolli cond. VANGUARD SRV 137 SD* \$2.98, SRV 137 \$1.98.

Performance: Rather loose-jointed
Recording: Lacks impact

With the birth centennial of Jean Sibelius coming up next December, there seems to be no question but that the greater of the Finnish master's major works will find their way into the world's concert halls and onto records to an extent unmatched since the great Anglo-American Sibelius vogue of the 1930's. Most important, such a turn of events will offer today's younger generation of listeners the opportunity of thorough evaluation, and the middle generation may find itself reconsidering that point of view once expressed by Paul Rosenfeld: that Sibelius was "an overstuffed bard."

The discs under consideration here constitute something of a preview of things to come, and without any question the most important of them is the first stereo recording to be made available in this country of the boldest and most problematic of all the Sibelius symphonies—Number 4 in A Minor, and from the baton of a conductor ordinarily considered to be far outside the realm of accepted Sibelius interpretive tradition, Ernest Ansermet.

In *East Coker*, one of his *Four Quartets*, T. S. Eliot writes that "old men ought to be explorers," and perhaps this explains Ansermet's recorded excursions over the past few years into musical areas not usually associated with him. As one who has heard



ERNEST ANSERMET
Revealing explorations of Sibelius

and studied almost every major attempt in modern times to master, in concert, broadcast, or recorded performance, the music of the Sibelius Fourth Symphony, I must say that I find Ansermet's reading both searching and revealing. It is plain from the opening bars that he is bent on communicating everything he can ferret out of the score—structurally and expressively. Among other things, he brings out very effectively the "inner logic" (as Sibelius himself put it) that binds together all four movements: in particular, the use of the augmented fourth interval and the recurrence in ever-changing guise of a long-short-long figure that plays as crucial a role as the three-shorts-and-a-long in Beethoven's Fifth.

The other great masterpiece in Sibelius' austere vein—his last completed major orchestral score, *Tapiola*—emerges to splendid effect here, indicating, perhaps, that the Swiss alps can whip up as fierce a blizzard as the Finnish forests and tundras. A major factor in the effectiveness of the Ansermet performances is London's recording, which is a marvel of impact, spaciousness, and linear transparency.

As for the very popular Second Symphony,

JUDITH RASKIN
Warmth and tonal beauty for The Rake



it does not fare as well as Number 4 under Ansermet's hands, and this may be because its more conventional heroics are as foreign to his temperament as the heroics of Wagner. Thus the more atmospheric first two movements come off best, but things begin to come apart at the seams thereafter. Ormandy's is still the recording of this work to have for sheer gorgeousness of sound, and Monteux conveys perhaps a bit more of the music's ruggedness. Bargain hunters should not pass up the Richmond reissue of the 1953 Anthony Collins-London Symphony performance (mono only), a fine, full-blooded affair.

Sir John Barbirolli's 1959 reading of the expansive Fifth Symphony is a trifle loose-jointed for my taste, and the sound is not very good. In general, Barbirolli has better success with the freely narrative *Kalevala*-inspired *Pobjola's Daughter*. The first movement of the Fifth Symphony, in particular, needs a taut conductorial hand to achieve a proper sense of cohesion, both for its two-movements-in-one structure and for the complex texture of its coda. A taut approach is also needed in the latter half of the finale in order to keep the big tunes from getting completely out of hand to the detriment of the music's structure. By these standards, the deleted RCA Victor recording by Alexander Gibson and the London Symphony (LSC/LM 2405) remains the finest recorded performance. Let us hope that it will turn up as a reissue on RCA's low-price Victrola series. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ STRAVINSKY: *The Rake's Progress*. Don Garrard (bass), Trulove; Judith Raskin (soprano). Anne; Alexander Young (tenor), Tom Rakewell; John Reardon (baritone), Nick Shadow; Jean Manning (mezzo-soprano), Mother Goose; Regina Sarfaty (mezzo-soprano), Baba the Turk; Kevin Miller (tenor), Sellem; Peter Tracey (bass), Keeper. Colin Tilney (harpichord); Sadlers Wells Opera Chorus; Royal Philharmonic Orchestra, Igor Stravinsky cond. СОЛТМВЛ M35 710 three 12-inch discs \$17.94, M3L 310 \$14.94.

Performance: Excellent
Recording: Excellent
Stereo Quality: Very effective

In spite of its discouraging beginning—notably a near-debacle at the Metropolitan—*The Rake's Progress* has shown considerable staying power in its dozen or so years of existence. Its subtle qualities are out of place in a huge auditorium, but special productions before smaller and more responsive audiences augur well for the opera's future. That it will be ultimately ranked among the outstanding operas of our century, as some partisans confidently claim, is yet premature to say.

What emerges from this beautifully produced performance under the composer's direction leaves me with mixed feelings. I admire the W. H. Auden-Chester Kallman text for its literary quality—even allowing for its air of pretentiousness, it is several cuts above the usual libretto. It is good poetry, but not necessarily a good libretto, for it offers an unilluminated story, sketchy characterizations, and vague philosophies. Tom Rakewell, for all his Don Giovanni overtones, is a weakling and, what is worse, something of a dullard compared to the

Mozart-Da Ponte figure; his ultimate fate elicits neither much interest nor much compassion. The opera's epilog states the moral clearly enough: "For idle hands and hearts and minds the devil finds a work to do," but the opera's perspective vacillates between its bizarre elements and its straightforward morality.

Stravinsky's music also is characterized by a certain ambivalence. Externally, the classic conventions are observed to an audacious degree: harpsichord-accompanied recitatives, arias, duets, ensembles follow one another in a clearly organized succession; even the ariacabaletta construction is revived in one ingeniously contrived instance. But ingenuity in itself is not sufficiently rewarding—the recitatives sound artificial in the extreme, and the arias suffer from Stravinsky's abhorrence of diatonic melody. Furthermore, music and words seem to pursue a collision course, and their frequent clashes invariably damage intelligibility or poetic meter, or both.

Neither text nor melody is, then, fundamentally important in Stravinsky's scheme of things. The essence of *The Rake's Progress* lies in the inventiveness of its musical ideas, in its vitality and driving rhythmic pulse, and in the pungency, color, and remarkable economy of its orchestration. It may not coincide with the generally recognized concept of opera, but it cannot fail to hold interest as a musical achievement.

In his vocal writing Stravinsky respects the limits of range. He does not ask for the impossible, only for a lot of hard work from his singers, offering them very little in return. Nevertheless, the cast serves him brilliantly here. Alexander Young, whose experience with the title role goes back many years, handles his difficult music with assurance and sensitivity. John Reardon, with some microphonic assist, imparts a commanding presence to the diabolic Shadow. And Judith Raskin endows the angular vocal line with the warmth and tonal beauty she is accustomed to lavishing on Mozart. The enunciation of all the principals deserves praise; if the ensembles are often unintelligible, the same is sometimes true of those in Wagner.

With Stravinsky at the helm, the orchestral performance can be taken as the last word on the subject. Thanks to Columbia's technical crew, the same may be said about the engineering. G. J.

© TCHAIKOVSKY: *The Nutcracker, Op. 71: Overture; March; Journey through the Snow and Waltz of the Snowflakes; Divertissement—Chocolate, Coffee, Tea, Trepák, Dance of the Mirlitons, The Old Woman Who Lived in a Shoe, Waltz of the Flowers; Pas de Deux; Variations and Coda; Final Waltz and Apotheosis.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6621 \$5.98, ML 6021 \$4.98.

Performance: Slick
Recording: Fine
Stereo Quality: Good

Issued singly from the three-disc set (M3S/M3L 706) comprising highlights from each of the great Tchaikovsky ballets, this performance by Ormandy's Philadelphians offers about half the complete ballet score—which is to say all of the most celebrated dance episodes. From the standpoint of gorgeous sound and smooth playing, this disc surpasses all comparable competition. But if

Featherweight . . .



with a wallop

The KLH Model Sixteen is probably the smallest integrated stereo amplifier in its power class.

We designed it that way. Small enough to fit into any room. Handsome enough to be welcome there.

But small size and good looks are only the beginning. The Model Sixteen really delivers all the advantages of transistor design that you've been promised for so long.

This is a full powered, full performance amplifier, with 70 watts of wide-band steady state power — 200 watts of peak power.

This is clean power . . . KLH clean. Distortion levels are insignificant from 25 to 20,000 cps.

This is reliable power, far beyond the potential of any tube amplifier. (There is no known aging process in a transistor.) The Sixteen can't be shorted out or burned out in use. A unique electronic circuit, designed by KLH, eliminates the need for fuses or circuit breakers in the speaker outputs.

We saved the best for last. The price is a featherweight, too.

Just \$219.95. The cabinet is optional at \$19.95.*

That's less than you'd pay for one of those big heavy old-fashioned jobs.



We designed it that way.

*Slightly higher on the west coast



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 38, MASSACHUSETTS

CIRCLE NO. 55 ON READER SERVICE CARD

imagination and fire is wanted in greater measure, then one must turn to the Ansermet and Dorati versions. The fast tempo at which Ormandy takes the amusing *Old Woman Who Lived in a Shoe* episode is only one of several points at which this recording falls short. I am happy to note, however, that Ormandy does include the delightful coda to the *Dance of the Sugar Plum Fairy*, normally omitted in the concert version of this piece. D. H.

Ⓢ Ⓜ VERDI: *Rigoletto*. Robert Merrill (baritone), Rigoletto; Anna Moffo (soprano), Gilda; Alfredo Kraus (tenor), Duke of Mantua; Rosalind Elias (mezzo-soprano), Maddalena; Ezio Flagello (bass), Sparafucile; David Ward (bass), Monterone; Piero de Palma (tenor), Borsa; Robert

Kerns (baritone), Marullo; Mario Rinaudo (bass), Ceprano. RCA Italiana Opera Orchestra and Chorus. Georg Solti cond. RCA VICTOR LSC 7027 two 12-inch discs \$11.96, LM 7027* \$9.96.

Ⓢ Ⓜ VERDI: *Rigoletto*. Dietrich Fischer-Dieskau (baritone), Rigoletto; Renata Scotto (soprano), Gilda; Carlo Bergonzi (tenor), Duke of Mantua; Fiorenza Cossotto (mezzo-soprano), Maddalena; Ivo Vinco (bass), Sparafucile; Lorenzo Testi (baritone), Monterone; Piero de Palma (tenor), Borsa; Virgilio Carbonari (baritone), Marullo; Alfredo Giacomotti (bass), Ceprano. Orchestra and Chorus of La Scala Milan. Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLP 138931/2/3 three 12-inch discs \$17.94, LPM 18931/2/3 \$17.94.

Performance: Both flawed
Recording: Both excellent

Both of these new versions of Verdi's *Rigoletto* are lavishly cast, brilliantly recorded, and elegantly packaged. But something akin to Monterone's curse must be haunting this opera. Although the catalog offers three outstanding versions of the problematic *Don Giovanni*, the relatively undemanding *Rigoletto* still eludes ideal disc representation.

The over-all approach to these two new readings is radically different. Georg Solti tears into the music with blazing energy, and sustains an atmosphere of high tension throughout the entire performance. This is highly appropriate in the fiery and turbulent pages of the score, but elsewhere Solti's implacable reading overstates the musical case. Rafael Kubelik is no less responsive to the dramatic elements of the score, but he also responds to the lyrical moments with felicity. His treatment of the music is better proportioned, more relaxed, and more considerate of the singers. This means Kubelik has more respect for Verdi's total concept, for not even a modern view can regard *Rigoletto* as a "conductor's opera." In fact, all goes beautifully with Kubelik's reading until the last act, where his relaxation is carried a bit too far. By contrast, Solti manages to unleash a storm scene that recalls the famed Toscanini performance in its unrelenting fury. But the damage cannot be undone. The cast Solti has at his disposal would have given us a remarkable *Rigoletto* under a less willful conductor. So, even with the disappointing final act, I decidedly prefer Kubelik's to Solti's reading.

From the first notes uttered by the rascally, conniving jester in Act One, it is evident that Dietrich Fischer-Dieskau's *Rigoletto* for DGG is far above the ordinary run. This is, in fact, a portrayal amazingly alive, very human, imposing in its emotional range—from high villainy to great tenderness—and replete with thoughtful and original interpretive nuances. But this is not a Verdian voice—one misses the richness, the sonority, the sense of tonal reserve, the characteristic Italian coloration, and the strain-free wealth of tone in the upper register. All of these are heard from Robert Merrill on the Victor set, topped off by an impeccable intonation that the German baritone, under extreme pressure, cannot sustain. For depth of characterization, Merrill does not match his German counterpart, but his is a perfectly respectable accomplishment within a narrower interpretive range. The natural richness and expressiveness of his voice act as tremendous compensating factors, and he holds to a minimum the melodramatic mannerisms of his current singing style. This *Rigoletto* ranks with Merrill's best work on records.

As between the two excellent Dukes, the palm goes to Carlo Bergonzi on DGG: his singing combines suavity with tonal warmth and unflinching musicianship. But his RCA counterpart, Alfredo Kraus, must not be judged unfairly. A graceful singer with a brilliant top register and an effortless style, he would undoubtedly give to the scenes of seduction an appropriately lyrical phrasing, were it not for the metronomic sameness of rhythm that Solti forces on him.

There is no real contest between the Gildas. Renata Scotto's competent but essentially uninteresting work is entirely over-

(Continued on page 94)

“CALLAS is CARMEN”

—Hi-Fi/Stereo Review

Now you can own
the single most dramatic
recording in all opera.

"Callas is *the* Carmen of
our day...hers is a Carmen
as perfect as we are likely
to hear." (*The Atlantic*,
Herbert Kupferberg)

"...her recording
is a lush and passionate
interpretation." (*Life*)



Maria Callas *is* Carmen. Nicolai Gedda — Don José.
Robert Massard — Escamillo. Andrea Guiot — Micaela.
Conducted by Georges Prêtre with the Chorus and
Orchestra of the Paris Opera. □ □ □ □ □ □ □ □



A deluxe set with the original novella, libretto,
and photographic essay of the recording session.

Also available on 4 track stereo tape.

'All that sound from that little tuner !!!!!'



To lots of people, there's trauma in a small stereo tuner. Traditionally, the multiplex tuner has been a big heavy monster. It's hard to accept that a unit that sits easily in the palm of your hand can outperform most of its bulky and cumbersome predecessors.

KLH's brand new Model Eighteen multiplex tuner is just about nine inches long. And no matter how you look at it, that's small for a high performance stereo tuner.

But the Eighteen isn't small just so that you can amaze your friends. It's small so that it will be the perfect mate for the KLH Model Eleven, Model Fifteen, Model Sixteen or any other good amplifier. It's small so that it won't waste precious space in today's homes and apartments. It's small so that it's less likely to be damaged or thrown out of alignment in normal handling and transportation.

And it's small because it works best that way.

Judged on an absolute basis, the performance of the Model Eighteen is comparable to that of tuners costing much more. When its price is taken into consideration, its performance can be described as truly incredible.

Like the most expensive tuners, you'll find the

Eighteen a pleasure to tune. With Zero Center Tuning, there's no 'maybe area'. The meter tells you when you're tuned in and when you're not. The planetary tuning system we've used is mechanically the most accurate and trouble free. The tuning vernier has the silky yet positive feel that marks high quality engineering. The Stereo Indicator Light automatically identifies multiplexing stations as you tune.

But there is no vacuum tube tuner, at *any* price, with the ultimate reliability of the Model Eighteen. Beyond the fact that the Eighteen runs cool; beyond the fact that transistors don't age, the Model Eighteen has 4 IF stages employing transformers of extremely low mass. The slugs are less subject to jarring and misalignment when the Eighteen is shipped from the factory, or handled, than with heavier instruments. As a result, Model Eighteens in normal use will require substantially less maintenance and service than old fashioned tuners.

There's one more way the Eighteen differs from expensive tuners. It's not expensive. About \$130. Hear it at your KLH dealer's and judge for yourself.

Just don't call it cute. It's *very* sensitive.



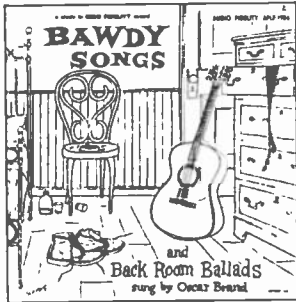
KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

Unsurpassed



sound reproduction!

AUDIO FIDELITY



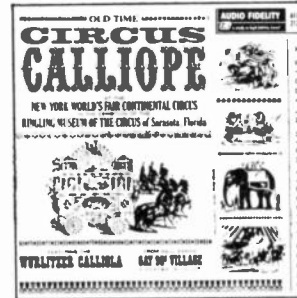
BAWDY SONGS, Vol. 1, O. Brand—Roll Your Leg Over, No Hips At All, One-Eyed Reilly, Sam Hall, The Sergeant, Rollin' Down The Mountain. **AFLP1906**



BAWDY SONGS and Backroom Ballads, Vol. 2, Oscar Brand—Lusty, spicy musical folklore. Winnipeg Whore, Erie Canal, A Gob Is A Slob, etc. **AFLP1806**



EL HOMBRE MEXICANO, Mariachi Nacional, Arcadio Elias—Guitars, Violins, Trumpets—Cowboy yells. Guadalajara, Scy Puro Mexicano, Paloma, etc. **AFLP2116/AFSD6116**



CIRCUS CALLOPE—From Gay 90s Village comes the Wurlitzer Calliolo to the N.Y. World's Fair. **AFLP2127/AFSD6127**



THE BRAVE BULLS! Banda Taurina Music of the Bullfight Ring! El Relicario, Cielo Andaluz, La Virgen de la Macarena, etc. **AFLP1801/AFSD5801**

PLAZA DE TOROS! Vol. 2—Las Toreras, Canero, Canitas, Gualdavidal, Dianas, Purificacion, etc. **AFLP1817/AFSD5817**

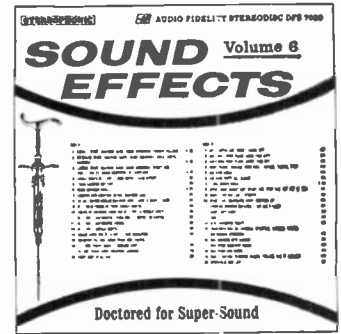


HITLER'S INFERNO, A shocking documentary in words and music. Hitler speaks, Nazi Storm Troopers sing, Nazi Germany marches. **AR2445 (mono)**

HITLER'S INFERNO, Vol. 2—Marches, Songs, Speeches. Nazi German WWII.—A further documentary shocker. **AM2450**

SOUND EFFECTS, VOL. 6
Continuing the popular series that makes everyone a sound effects expert. Three sized wars are featured for living room listening. Plus: M-14 shots, 75mm cannons, Grenade drill, Army truck, Jeep, Jet Fighter, Siren, etc.

DFM3036/DFS7036



RARE! UNIQUE!

150 The Original Stereo Phonograph Records.

Audio Fidelity produced the very first commercial stereophonic record, "STEREODISC," November, 1957. A limited number of these historic recorded discs are being made available to the collector of the extraordinary. Orders will be shipped as they are received. Enclose check or money order for **\$25.00**. One record per order. Each recording is fully documented and authenticated.

DANCE PARTY DISCOTHEQUE PROGRAM ...

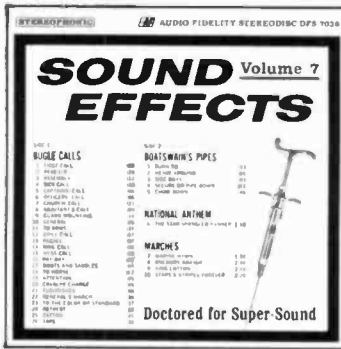


Very danceable performance of the latest hits. Diversified variety that will insure the success of any Discothèque dance party program. *A Hard Day's Night, Walk Don't Run-'64, G.T.O., Say You, And I Love Her, No More Tomorrows, 7 others.* **DFM3042/DFS7042**



\$4.98—mono or stereo

Audio Fidelity Records...



SOUND EFFECTS, Volume 7
Here is an unusual collection of 26 bugle calls...just about everything from Reveille to Taps. Side 2 includes a military brass band rendition of two sparkling marches and the National Anthem. Also included are 5 Bosun Pipe Calls.

DFM3038/DFS7038

INTERNATIONAL GUITARS, Dick Dia & his Orchestra
Breathtaking! . . . Liquid, golden melody . . . never a more appealing sound on records!
Guadalajara, Mala Femmena, More, Torna a Sorrento,
AFLP2129/AFSD6129



THIS RECORD FREE
WHEN YOU BUY 2 AUDIO FIDELITY RECORDS FROM YOUR DEALER AT REGULAR LIST PRICE.
(\$4.98—stereo, \$3.98—mono)

STEREO SPECTACULAR DEMONSTRATION & SOUND EFFECTS

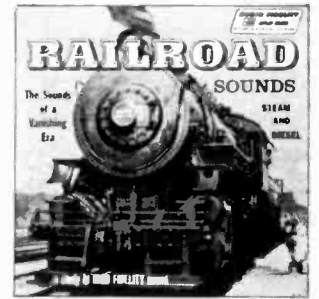
Audio Fidelity DFS 7777

An exciting, fast-moving, narrated tour of dramatic situational stereo effects plus varied selections from Audio Fidelity's vast library. Cited for engineering excellence by the National Academy of Recording Arts & Sciences. DFS 7777



STOCK CAR DEMOLITION DERBY SOUND EFFECTS
Countdown! The grandstands scream their anticipation as 25 old stock cars race to destroy each other.

DFM 3034/DFS 7034



RAILROAD SOUNDS—Vanishing era revisited! Steam & diesel engines. Dynamic realism! Perfect model train background.

AFLP1843/AFSD5843

A REMARKABLE GROUP OF DANCE ALBUMS!



Includes: Chicken Back, Twistin' Lindy, Watusi, Fast Lindy, Hully Gully, Frug, Fox Trot, Rhythm & Blues, Cha Cha, Merengue, Gombey, Bossa Nova, Mambo.

DFM3039/DFS7039



Includes: Fox Trot, Mashed Potato, Slop, Merengue, Cha Cha, Lindy, Rumba, Charleston, Bossa Nova, Watusi, Swing, Monkey.

DFM3040/DFS7040



Includes: Monkey Twist, Chicken Back, Slow Lindy, Ragtime, Slop, Fox Trot, Bamba, Watusi, Frug, Limbo, Samba.

DFM3041/DFS7041

Selections for these albums were all dance tested!



SOUND EFFECTS, DAYTONA SPEEDWAY SPORTS CARS—Roaring, whizzing, explosive sounds and excitement of the raceway! Starts, tune-up, passing, pit sounds, etc.

DFM 3031/DFS 7031



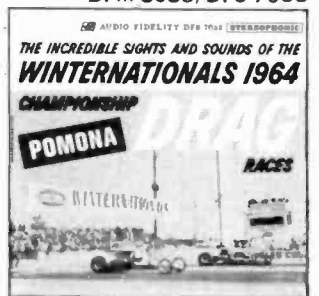
MOTORCYCLE SCRAMBLE exciting sounds from death-defying speedsters. Starting first 5 lap heat; Shifting on hill; Down hill, turn, Past start line, up hill; Drivers' talk; more.

DFM 3035/DFS 7035



DRAG RACE SOUND EFFECTS—A listener's documentary of a thrilling spectacle. "Eight-bangers" thundering down the strip... sounds of engine troubles, tire squeals, revving up at take-off and typical background sounds of an actual drag competition.

DFM 3033/DFS 7033



1964 Championship Pomona DRAG RACES—The remarkable stereo effect of this record "puts you in the driver's seat" in these spectacular and thrilling hot rod races. Here's the closest thing to being there! Profusely illustrated jacket.

DFM 3032/DFS 7032

AT BETTER RECORD SHOPS EVERYWHERE!
OR WRITE TO:
AUDIO FIDELITY INC.
770 Eleventh Avenue, New York 19, N. Y.

shadowed by Anna Moffo's sensitively drawn and delicately shaded portrayal, exquisite in its musical detail. The minor parts are excellently handled in both sets—the exceptionally fine Sparafucile of Ivo Vinco (DGG) and the Monterone of David Ward (RCA) rate special mention. Both orchestras are excellent. RCA Victor's chorus cannot always keep up with Solti's whiplike baton, and Kubelik, inexplicably, does not make the off-stage humming effects sound right in the storm scene of his lackluster final act.

Both recordings restore to the opera portions that are frequently slighted in staged performances. The RCA version is absolutely uncut, and DGG makes a very slight (but justifiable) cut in Act Two. Though RCA Victor offers a wider dynamic range and more immediacy, its accommoda-

tion of the opera on four sides results in frequent and sometimes annoying pre-echo. DGG's somewhat less spectacular sonics are flawlessly processed. G. J.

© ® VIVALDI: *Concerto. in G Major, for Two Mandolins, Strings, and Organ; Concerto, in G Minor, for Flute, Bassoon, Strings, and Harpsichord ("La Notte")*; *Concerto. in A Major, for Strings and Harpsichord; Concerto, in G Minor, for Bassoon, Strings, and Harpsichord; Concerto, in C Major, for Violin, Two Strings Choirs, and Two Harpsichords ("Per la SS. Assunzione di Maria Vergine")*. Anton Janovic and Ferdo Pavlinek (mandolins); Julius Baker (flute); Karl Hoffmann and Rudolf Klepač (bassoon); Jelka Stanic (violin); Herbert Tachezi and Daniel Thune

(harpsichords); I Solisti di Zagreb, Antonio Janigro cond. VANGUARD BACH GUILD BGS 70665 \$5.95. BG 665 \$4.98.

Performance: Vigorous
Recording: Topnotch
Stereo Quality: Excellent

These "Concertos for Diverse Instruments," as Vanguard's album title calls them, present Vivaldi at his very best—the antiphonal C Major Concerto, the "La Notte" Concerto with its second-movement echoes of *Autumn* from the *Four Seasons*, and the effervescent double mandolin concerto. The playing of the Solisti di Zagreb is notable for its precision and dynamism, though one may feel that Antonio Janigro's approach to fast movements is a little *too* fast and vigorous. Stylistically, these performances are adequate but not the last word. Dotted rhythms, such as occur in the slow movement of the bassoon concerto or at the beginning of the C Major Concerto, should have been tightened, nor are all the ornaments treated correctly. Finally, the solo instrumental parts might have been embellished rather than being left bare. On the credit side are the excitement of the performances and the very imaginative harpsichord continuo, which is recorded perhaps a little too prominently for realistic balance. Vanguard's rather high-level recording is full-bodied, and the positioning of the solo instruments, especially the mandolins, is very effective in the stereo version. I. K.

® WALTON: *Concerto for Violin and Orchestra*. Jascha Heifetz (violin); Philharmonia Orchestra, Sir William Walton cond. CASTELNUOVO-TEDESCO: *Concerto No. 2 for Violin and Orchestra ("The Prophets")*. Jascha Heifetz (violin); Los Angeles Philharmonic, Alfred Wallenstein cond. RCA VICTOR LM 2740 \$4.98.

Performance: Lustrous and impeccable
Recording: Altogether satisfactory

Although William Walton's Violin Concerto probably seemed quite modern when Jascha Heifetz gave it its world premiere with Artur Rodzinski and the Cleveland Orchestra in 1939, it seems to us today to be graced by a remarkably ardent, even tender sort of romanticism. It would seem on the face of it that this composer's approach over the last twenty-five years is remarkably unchanged. But while an impeccable, shapely, sometimes rather chilly lyricism forms the stylistic basis for most of his more recent works, a return to the youthful Violin Concerto shows us that Walton's *attitude* toward his lyrical approach has changed. Listen, if you will, to Piatigorsky's stunning new recording for RCA Victor of the cello concerto of 1956. Already a craftsmanlike detachment hovers over the music. Its ambiance is essentially subjective and romantic, yet the composer—with all the expertise in the world—is simply going through the motions. His song is eloquent but his heart isn't in it.

But to revert to the violin concerto—a work I had not heard since my student days, when I admired it enormously—it holds its age very well indeed. The influence of Ravel lurks quietly in the background, and Walton's characteristically British penchant for exoticisms is in plain sight. Yet, despite the work's highly eclectic nature, the man's personality is constantly present—this large

(Continued on page 96)

it was worth waiting for...



**A headset
worthy
of the
name
David Clark
at only
\$26.95**

The Clark/200

It took some doing to design a headset good enough to be a companion to the renowned Clark/100. But it was worth the wait. Here is the quality David Clark is famous for, available for the first time at a popular price.

The new Clark/200 outperforms every other headset in its price class. It reproduces music superbly across the complete audio spectrum. Undistorted full-range response. Rich full-bodied bass. And the clear, smooth-as-silk highs that are the special hallmark of David Clark.

Hear the new Clark/200 for yourself. Compare its superb quality of music reproduction — its lightweight comfort — its extraordinary craftsmanship — and you will know you are listening to the finest stereo headset ever offered at a popular price.

David Clark
COMPANY INCORPORATED

WORCESTER 2.  MASSACHUSETTS

Please send information on DAVID CLARK headsets, including the CLARK/200, and on franchised dealers in my area.

NAME _____
ADDRESS _____
CITY _____
STATE _____

new from Sansui

**AM/FM
MULTIPLEX TUNER**

**STEREO
CONTROL AMPLIFIER**



MODEL TU-70

One of the most important features in this advanced AM/FM Multiplex Tuner is silence. A noise component eliminator circuit is built in. It shuts out violent noises like motor ignition, television and other disturbing waves.

There is also a built-in muting switch which eliminates the noise in channel selection. Even between channels there is no audible interference. Once the channel is set, automatic frequency control assures stabilized reception.

The FM section is composed of a highly sensitive two-stage RF, 2 nuvistors and a 3-gang variable capacitor. Selection of a FM stereo channel is accurate because the stereo indicator is actuated by a precision relay. The AM section is a one-stage, 3-gang variable capacitor.

Other features include a 3-dimensional dial system, built-in ferrite antenna, terminal for tape recording and FM sensitivity changeover switch for distant and local stations. All control knobs are metal with an attractive "diamond cut" machined surface. Silver tone metallic panel face.

MODEL AU-70

Sansui's 40 watts output is clear, crisp power. All distortion factors are kept to a new low. The total harmonic wave distortion at 1 Kc/s is limited to 0.15%; the distortion factor at 36 c/s (the most difficult area to control) is limited to 0.95%.

Model AU-70 features all amplifier circuits, from the first to the last output stages, in a single NF amplification section.

Hum is completely eliminated with the use of Sansui's transistor head amplifier. Compared with the vacuum tube system, the transistor head amplifier is three times more efficient.

All control knobs are metal with an attractive "diamond cut" machined surface. Silver tone metallic panel face.

Here is a deluxe control amplifier unit that will give you years of trouble-free service. It's got all the features you need so that you can use it as a foundation for whatever type of stereo system you have in mind.

SANSUI

SANSUI ELECTRIC COMPANY LIMITED 460 IZUMI-CHO, SUGINAMI-KU, TOKYO JAPAN

For further information please contact our sole Agents:

INDUSTRIAL SUPPLIERS COMPANY

755 Folsom Street San Francisco, California
94107, U.S.A.
Phone: SUTTER 1-3030

INTER-MARK ELECTRONICS (CANADA) LIMITED

298 Bridgeland Avenue, Toronto 19, Ontario,
Canada
Phone: 787-7182, 787-7371. AREA CODE: 416

AD. Auriema-Europe S.A.

Electronics House
172a, Rue Brogniez, Bruxelles 7, Belgium
Telex: 02.646 Phone: 22.28.35

concert piece may very well be the best he is ever to compose. Heifetz—for whom the work was written—plays it just about perfectly, and Walton's conducting is a good deal more varied and light-footed than it has been at other times in the recent past.

Although I am sure to be pronounced wrong by many readers, I find no merit in the Castelnuovo-Tedesco concerto save the skill that has gone into its manufacture. Anyone, anywhere—or for that matter no one, nowhere—could have written it to demonstrate a fact that we are all very well acquainted with by now, namely, that Jascha Heifetz can play the violin, both fast and slow, and in tune.

I have no complaint with the recorded sound in either work. W. F.

Ⓢ Ⓜ WALTON: *Cello Concerto*. BLOCH: *Schelomo*. Gregor Piatigorsky (cello); Boston Symphony Orchestra,



NED ROREM

Charles Munch cond. RCA VICTOR LSC 2109 \$5.98, LM 2109 \$4.98.

Performance: Electrifying
Recording: Fine

It would be all but impossible to deny that Piatigorsky's succulent, virtuoso performance of Bloch's *Schelomo* is the epitome of the great cellist's manner. His tone is all plush and gold, his phrases are long and flawlessly shaped, and his grasp of the work as a formal entity—no matter how free the given moment—is certain and unassailable. Piatigorsky and Munch, furthermore, set each other off like caviar and champagne. It is most assuredly not the only way to do this work—nor the best way—but the collaboration here is triumphant.

I wish I could work up at least a small enthusiasm for Walton's cello concerto. But unlike the not dissimilar violin concerto that precedes it by just over fifteen years, it seems stale. It would, to be sure, be difficult to fault the work on paper, but then we all know that Sir William can compose impeccably. But that something extra—even a little of it—is missing in this piece. If the work fails, it seems unlikely that it could be due to the Messrs. Piatigorsky or Munch, who are here, as in *Schelomo*, at peak form. And RCA's recorded sound is splendid in every way. W. F.

COLLECTIONS

Ⓢ Ⓜ HUGUES CUENOD: *French and English Songs of the Sixteenth and Seventeenth Centuries*: Certon: *Psaume 150*. Le Roy: *Psaume 50*. Créquillon: *Quand me souvient*. Attaignant: *Tant que vitray*. Besard: *En quelque lieu: La voila: Beau yeux*. Dowland: *Flow my tears: I saw my lady weep*. Bartlett: *When from my love: A pretty duck there was: What thing is love?* Pilkington: *Rest, sweet nymphs*. Morley: *It was a lover*. Hugues Cuenod (tenor); Hermann Leeb (lute). WESTMINSTER W 9620 \$4.98.

Ⓢ Ⓜ HUGUES CUENOD: *German Songs of the Middle Ages and the Renaissance*: Isaak: *Innsbruck ich muss dich lassen*. Vogelweide: *Palestinalied: Wie soll ich den gemynnen*. Schlick: *Mein Maid ich hab dich anserwelt: Mari: zart*. Sachs: *Silberweise*. Anon.: *Entlaubet ist der Walde*.



CHARLES WUORINEN

Senfl: *Ewiger Gott*. Folz: *Kettenton*. Albert: *Mein schönes Leib*; and nine others. Hugues Cuenod (tenor); Hermann Leeb (lute). WESTMINSTER W 9621 \$4.98.

Performance: Expert
Recording: Smooth and warm

Hugues Cuenod's clear, cool tones are ideal for these fascinating collections of early music, now returned to circulation after some years in limbo (they were previously listed as Westminster 18848 and 18653). The German sequence ranges from Walther von der Vogelweide's (c. 1200) unaccompanied *Minnelieder* through Hans Sachs and Hans Folz, both immortalized in Wagner's *Die Meistersinger*, to Heinrich Albert (d. 1651). Its contents run the gamut from devotional hymns to Senfl's vulgar ditty (*Die Weyber mit den Flöhen*) about a plague of fleas that give the womenfolk a hard time. Sacred and secular elements alternate, too, in the French group, but in the English section the latter predominate.

Cuenod's self-effacing artistry and impeccable diction in all three languages compensate for a lack of sensuousness in his tones. For the most part, the music lies comfortably for him, and only seldom is he compelled to reach the limits of his range. There are two extended lute solos on the French-English disc—Robert de Visée's longish Suite in D

and Dowland's *Fantasy*, the latter a knottily contrapuntal piece that Leeb, whose accompaniments are neat and tasteful, cannot quite manage to unravel.

Interested listeners will undoubtedly find much pleasure in this pair of discs, though others may find the programs exhausting for a single sitting. Both records are endowed with sound of warmth and clarity. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MAUREEN FORRESTER: *Operatic Arias and Songs*. Handel: *Serse: Ombra mi fu*. Ottone: *La speranza è giunta*. Giulio Cesare: *Piangerò la sorte mia*. Gluck: *Orfeo ed Euridice: Che puro ciel; Che farò senza Euridice. Paride ed Elena: O del mio dolce ardor*. Mozart: *La Clemenza di Tito: Non più di fiori*. Purcell: *Oedipus: Music for a While*. Don Quixote: *From rosy bow'rs*. Dido and Aeneas: *When I am laid in earth*.



OLYSSSES KAY

Maureen Forrester (contralto); Franz Holetschek (harpsichord); Vienna State Opera Orchestra and Vienna Academy Chamber Choir, Robert Zeller cond. WESTMINSTER WST 17074 \$4.98. XWN 19074 \$4.98.

Performance: Outstanding
Recording: Excellent
Stereo Quality: Well-defined

Unlike many of her contemporaries, Maureen Forrester has fully earned the right to her contralto billing. Her voice is pure velvet in all registers, and she needs no "gear-shifting" to descend to the lower half of her range. The artistry that fortunately complements these exceptional vocal gifts has long been evident in recitals and oratorio. The present disc is described as her "operatic bow," and it is immensely impressive.

The artist is perfectly attuned to her material here—everything is sung with the appropriate classic repose, a firm, full tone, purity of line, and unflinching musicality. Although Miss Forrester is in complete technical command of this challenging music, there is no evidence of showiness in her singing—even a piece of obvious bravura writing such as Mozart's "*Non più di fiori*" is handled with a self-effacing, effortless musicianship. But of course the artist's technical equipment, her security, and her accuracy in ornamentation and passagework

are too formidable not to be noticed. My small reservations are extramusical: Miss Forrester's Italian enunciation could stand improvement—two words, in fact, are badly mispronounced.

The program is an appealing combination of the familiar and the unexpected. The Purcell excerpts belong to the latter category, even the often-heard "When I am laid in earth," for here it is immediately followed by the chorus "With drooping wings," as it is in the opera proper. This instance of conscientious musicality is one of the many distinctions of the disc's production. Robert Zeller's well-paced and nicely proportioned direction, the high quality of the orchestral playing, and the richness and clarity of both recorded versions complete the list of commendable factors. *G. J.*

© ® FOUR CONTEMPORARY CHORAL WORKS: Rorem: *Two Psalms and a*

BROADWAY MUSIC, INC.



WILLIAM FLANAGAN

Proverb (1962); Wuorinen: *The Prayer of Jonah* (1962); Kay: *Choral Triptych* (1962); Flanagan: *Chapters from Ecclesiastes* (1962). King's Chapel Choir; Cambridge Festival Strings. Daniel Pinkham cond. CAMBRIDGE CRS 1416 \$5.98, CR 416 \$4.98.

Performance: Conscientious
Recording: Rather dry
Stereo Quality: Satisfactory

All four of the American works on this disc were commissioned by Daniel Pinkham for Boston's King's Chapel Choir, of which he is director, under the terms of a Ford Foundation grant for choral directors. Like the Foundation's efforts some years ago to encourage composition and performance of new American operas, a 1962 program was undertaken to encourage the composition and performance of music for church and synagogue that would lie within the capabilities of a good amateur choir and within the means of congregations that could supply a few instruments for purposes of accompaniment. In Mr. Pinkham's instance, it was decided to stick to four-part choral writing with string quintet assisted by optional vocal soloists.

This reviewer heard these pieces in a March 1964 concert in New York under Mr. Pinkham's direction, and then as now

Listen to the **February** Angels

Premiering on Angel Records this month are eight compelling performances of brilliance and virtuosity. All will be available the week of February 8.

Mozart: The Magic Flute. A sublime recording of Mozart's last opera—perhaps his greatest. Here, at last, is the ultimate, magical performance of the work on which Mozart was happy to pour out his ripest genius. Otto Klemperer and a superb cast perform this glorious music with a rare dedication that matches the intensity of Mozart's inspiration. Schwarzkopf gives the opera "...a luster all its own." (*Record Times*); Gedda "...sings...most beautifully;" Janowitz gives "...a beautiful performance from end to end;" the Philharmonia Chorus and Orchestra "sound inspired;" Klemperer is "...a real genius." (*The Gramophone*) Gedda, Schwarzkopf, Ludwig, Höffgen, Berry, Popp, Unger, Janowitz, Crass, Frick, Pütz, and the Philharmonia Orchestra and Chorus conducted by Otto Klemperer. (SCL-3651)

Mahler: Symphony No. 9. A passionate and turbulent, yet subtle and nostalgic interpretation that evolves into a definitive statement of Mahler's symphonic method. Hailed by Berlin music critics as "...the finest Mahler heard in a decade." The Berlin Philharmonic Orchestra conducted by Sir John Barbiroli. (SB-3652)

Bach: Concerto in D minor for Two Violins; Sonata in C Major for Two Violins; and Vivaldi: Concerto Grosso, Opus 3 No. 8. Three different styles of Baroque musical art find deft expression in this crystalline coupling of virtuosi. Milstein, Morini, with Chamber Orchestra. (S-36006)

Brahms: Sextet No. 1 in B Flat Major, Op. 18. A composition of varying moods—langorous, tumultuous, noble, intense—captured on this recording through the fertile collaboration of six distinguished artists. Menuhin, Masters, Aronowitz, Wallfisch, Gendron, Simpson. (S-36234)

Beethoven: Sonata No. 5 in C minor, Op. 10 No. 1; Sonata No. 6 in F Major, Op. 10 No. 2; and Sonata No. 7 in D Major, Op. 10 No. 3. (COLH 53)

Beethoven: Sonata No. 8 in C Minor, Op. 13 ("Pathétique"); Sonata No. 9 in E Major, Op. 14 No. 1 and Sonata No. 10 in G Major, Op. 14 No. 2. (COLH 54)

Artur Schnabel's legendary performances of Beethoven's piano music are milestones in the history of recordings. His "mastery of this music was one of the glories of the past generation." (*High Fidelity*, Philip Hart) (Great Recordings of the Century Albums, in mono only.)

Maggie Teyte - Volume II. Timeless performances by the English soprano whose name has become synonymous with the French Art Song. (A Great Recordings of the Century Album, in mono only.) (COLH 138)

Bécaud: Opéra d'Aran. The only recording of an opera with an Irish setting, composed by a Frenchman. The bleak islands of Aran provide the background for a conflict between illusion and reality, between love and loneliness. Acclaimed by Francis Poulenc as "...highly successful...marvelous." Carteri, Misciano, Gottlieb, Chœurs du Conservatoire, and the Orchestre de la Société des Concerts du Conservatoire conducted by Georges Prêtre. (SCL-3637)

To help you decide which new releases to buy from your dealer, we have prepared a Special Musical Sampling of all eight on a single, 12-inch disc. This sampler is made to the same exacting standards as all Angel recordings. We'll send you one, if you'll send us this form with a dollar.



ANGEL RECORDS
P.O. Box 16-E
Los Angeles, Calif. 90028

Gentlemen: Please send me your Special Stereo Musical Sampling Record for February. Enclosed is \$1.00.

name _____

address _____

city _____

state _____ zip code _____

(California residents add 4% sales tax.) Offer expires February 28, 1965.

Getting
only half
the sound?



Hear it all with the new

Ortofon



Elliptical Stylus

You get all the fidelity your records can deliver — the full, rich sparkle of stereo sound — when you install the revolutionary new elliptical stylus by Ortofon. It has no equal anywhere.

This new elliptical stylus, called a "major breakthrough" by one leading authority, obsoletes all previous cartridge ratings. It eliminates or sharply reduces the compromises and distortion factors created by conventional spherical styli. It also reduces record wear, minimizes surface noise and faithfully follows the configuration of the record groove. The result is a brilliance of performance never before expected from recorded music. Once you hear it, you will never be satisfied with anything less.

The Ortofon Elliptical Stylus is priced at \$75.00 net. If you now own an Ortofon Stereo Cartridge, you can trade up to the new Elliptical Stylus for only \$25.00. Ask your dealer for a demonstration. Hear the difference. Get the full sound your records were meant to deliver. You will find the experience richly rewarding.

Model SPE/GT—Pre-mounted for Ortofon tone arms
Model SPE/T—Unmounted for universal use

DON'T COMPROMISE! If your dealer doesn't qualify for an Ortofon Franchise, go to a dealer whose standard of quality includes Ortofon products. You'll appreciate the difference.



Ortofon RMG 212 arm
— \$55. net . . . most thoroughly professional 12" stereo arm on the market. Ortofon arms cover the price range from \$20 to \$60 net.



Write for free catalog

ELPA MARKETING INDUSTRIES, INC.

Dept. HFS2 Ortofon Div. New Hyde Park, N. Y.

In Canada, Tri-Tel Associates, Ltd. Willowdale, Ont.

CIRCLE NO. 70 ON READER SERVICE CARD
98

—after going through the recorded performances several times—I find my reactions decidedly mixed. The Ned Rorem work is distinctive in its transparent part-writing and in its quiet intensity of expression. The precocious Charles Wuorinen, in his *Prayer of Jonah*, has written the most stylistically adventurous work on the disc—music that is highly dramatic in substance and original in execution. Ulysses Kay's *Choral Triptych* hews closest to what is now considered to be the traditional American style, and yet, as choral writing, it is the most effective in vocal layout (it was the only one of these four works to receive a warm audience response at the concert last March). Even so, the final fugal-textured *Alleluia* seems a bit strung out. Flanagan's piece from *Ecclesiastes* is for the most part a broody chromatic affair, written with great skill and sensitivity, and presaging stylistic development away from the Copland-like flavor of his earlier work.

The recorded performances reflect a great deal of care on Daniel Pinkham's part, but I wish the sonics had been more live. The combination of rather dry acoustics and the generally monochromatic coloration inherent in chamber-string accompaniment tends to lend an over-all gray hue to the musical proceedings as a whole. I noted this latter factor also at the concert in New York, and remarked to my companion that the project might have been more interesting if the composers had been allowed to use brass or woodwinds for accompaniment rather than string quintet. Herein, I feel, lies one reason for the unfortunately limited success of what has been a most worthy experiment—one that should be continued under conditions of greater scope and variety. D. H.

© © STRAVINSKY CONDUCTS BALLET MUSIC. Stravinsky: *Jeu de Cartes*; *Scènes de Ballet*. Tchaikovsky: *Bluebird Pas de Deux*. Cleveland Orchestra, CBC Symphony, Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 6649 \$5.98, ML 6049 \$4.98.

Performance: Authentic
Recording: Good
Stereo Quality: Satisfactory

The over-all title of this record—"Stravinsky Conducts Ballet Music"—could, considering the composer's compositional output for the dance, mean anything from *Le Sacre du printemps* to *Apollo Musagete*, or from *Agon* to the more than mildly fatuous *Scènes de Ballet* heard on this disc. Perhaps, on second thought, I am too hard on the latter. I remember so well how, in my student days, the Stravinsky fan club greeted its every cadence with awe-struck reverence—including the Big Tune in the *pas de deux*, which would make Max Steiner in his Warner Brothers prime turn red with shame. Stravinsky, in his liner notes, bears out my judgment of it by saying that it "now sounds to me (pardon the pleonasm) like bad movie music."

Still, the piece has its moments, including a fairly good Apotheosis typical of the period. And we must never, of course, forget the work's origin: the result of a commission from Billy Rose for a pre-Ed Sullivan high-brow Broadway variety show. Perhaps the aspect of *Scènes de Ballet* that will be best remembered is the anecdote connected

with it that Stravinsky repeats in his liner notes. Rose, upon receiving the score, sent the following telegram to Stravinsky—to the Stravinsky who just happens to be one of the great orchestrators of our century and in the history of music: YOUR MUSIC GREAT SUCCESS STOP COULD BE SENSATIONAL IF YOU WOULD AUTHORIZE ROBERT RUSSELL BENNETT RETOUCH ORCHESTRATION STOP BENNETT ORCHESTRATES EVEN THE WORKS OF COLE PORTER.

Stravinsky telegraphed back rather more succinctly: SATISFIED WITH GREAT SUCCESS.

The remainder of the release carries *Jeu de Cartes*—one of Stravinsky's most winning and effervescent lighter works—and his own small-orchestra arrangement of the Bluebird Pas de Deux from Tchaikovsky's *Sleeping Beauty*. Both are delightful, and it would be missing the point of Columbia's documentation of Stravinsky's complete Stravinsky to



JOHN WILLIAMS
Dazzling virtuosity

suggest that there have been versions of *Jeu de Cartes* that are even more full of fun and sparkle than the present one.

The performances, obviously, are authentic, and the recorded sound is fine. W. F.

RECORDING OF SPECIAL MERIT

© © JOHN WILLIAMS: *Guitar Recital*. Bach (arr. Williams): *Fourth Lute Suite*. Albéniz: *Sevilla*. Tarrega: *Recuerdos de la Alhambra*. Turina: *Fandanguillo*; *Soleares*; *Rafaga*. Llobet (arr.): *El Testamen de Amelia*. Ponce: *Scherzino Mexicano*. Sageras: *El Colibri*. John Williams (guitar). COLUMBIA MS 6608 \$5.98, ML 6008* \$4.98.

Performance: Dazzling
Recording: Outstanding

John Williams, a fabulously gifted Australian and former pupil of Andrés Segovia, made a group of recordings about five years ago, at the age of eighteen, that demonstrated his already brilliant technique and absolute control of his instrument. The intervening years have brought his artistry to a higher level of expressiveness and personal communication. There are many fine guitarists before the public today, but I doubt very much that any of them can match the vir-

tuosity John Williams displays on this record.

The Bach piece is a transcription of the Partita No. 3 in E Major for unaccompanied violin. It seems (according to the liner notes of Kay Jaffee) that Bach left a manuscript of the Partita, dating from 1737, with certain alterations that suggest the lute as the performing instrument. Williams' transcription is apparently based on this manuscript. It introduces minor changes—bass notes added to fill out implied harmonies, chords extended in certain cadences, and the like. The result is that what is known as one of the cornerstones of violin literature emerges as a masterpiece just as perfectly suited for the guitar. For this, however, the performer must take the credit—absolutely dazzling discipline and dexterity, plus sensitivity in accent and phrasing.

The "encore" portion of the program consists of very attractive pieces, every one of them superbly played. And the extraneous noises that sensitive microphones often pick up in recording the solo guitar have been held to an unobtrusive level here. Whether this is thanks to the artist's wizardry or to Columbia's superior engineering I cannot say. What I can say is that the disc is an exceptional accomplishment in every way.

G. J.

© M NICANOR ZABALETA: *Music for the Harp*. Bach: *Suite for Harp, after the Violin Partita No. 3 (BWV 1006a)*. Handel: *Variations in G Minor*. Corelli: *Sonata in D Minor (arr. by Czerny after the Sonata for Violin and Continuo, Op. 5, No. 7)*. Spohr: *Variations for Harp on "Je suis encore dans mon printemps," Op. 36*. Fauré: *"Une châtelaine en sa tour," Op. 110*. Mateo Albéniz: *Sonata in D Major*. Isaac Albéniz: *Malagueña, Op. 165, No. 3*. Nicanor Zabaleta (harp). DEUTSCHE GRAMMOPHON SLPM 138890 \$5.98. LPM 38890* \$5.98.

Performance: Best in later works
Recording: First-rate

Nicanor Zabaleta's technically deft playing is heard to best advantage here in the interpretations of the nineteenth- and twentieth-century repertoire, in which no problems of stylistic awareness intrude. Thus, in the brief Fauré piece, in the salon-like Spohr variations, in Zabaleta's adaptation of the keyboard *Malagueña*, and in the late eighteenth-century sonata by an earlier Albéniz, the harpist shows a wide range of color and a brilliance of execution. This part of the collection is extremely enjoyable.

When it comes to Bach, Handel, and Corelli, however, these assets are not enough. The Corelli, arranged for harp by Karl Czerny, is Baroque music heard from the viewpoint of a plush nineteenth-century sofa; the Handel, first published in Vienna in 1826 (sic), does not fare much better—my feeling is that it is either spurious or third-rate Handel. The disc's longest work, an eighteenth-century arrangement of Bach's third violin partita for either keyboard or harp, reveals the harpist's stylistic shortcomings perhaps most obviously: not only are almost every one of the many ornaments treated incorrectly, but Zabaleta seems less interested in the dance-movement form of this piece than in trying to achieve rippling effects of sound that are far better suited to the later repertoire. DGG's sound is very good.

L. K.

Deutsche
Grammophon
Gesellschaft

HERBERT VON KARAJAN AND THE BERLIN PHILHARMONIC EXCLUSIVELY ON DGG!



BEETHOVEN: THE NINE SYMPHONIES

Mono: KL 1-8

Stereo: SKL 101/108

"A set that will go down in history as one of the best the mid-20th century had to offer," said High Fidelity Magazine; while the American Record Guide has termed it "the finest of the Nine since Toscanini." This glorious boxed set of eight records is **SPECIALY PRICED FOR THE HOLIDAYS AT \$25.98 (MONO OR STEREO) AT ALL GOOD RECORD SHOPS.**

Other Matchless Berlin Philharmonic / Karajan Albums

New Releases

STRAVINSKY: THE RITE OF SPRING—"A sumptuously barbaric job" (*Cleveland Plain Dealer*). LPM 18 920 Stereo, 138 920

TCHAIKOVSKY: SYMPHONY NO. 6, "Pathétique"—"Really first-rate performance and recording" (*N. Y. Times*).

LPM 18 921 Stereo, 138 921

DVORAK: SYMPHONY NO. 5, "New World"—"Special and refreshingly different, it sings from beginning to end." (*High Fidelity*)

LPM 18 922 Stereo, 138 922

STRAUSS: EIN HELDENLEBEN. LPM 18 550 Stereo, 138 025

BRAHMS: HUNGARIAN DANCES/DVORAK: SLAVONIC DANCES.

LPM 18 610 Stereo, 138 080

LISZT: HUNGARIAN FANTASIA (Shura Cherkassky, Piano). HUNGARIAN RHAPSODIES NOS. 4 & 5; MAZEPPA.

LPM 18 692 Stereo, 138 692

MOZART: REQUIEM, with soloists & Vienna Singverein,

LPM 18 767 Stereo, 138 767

CHOPIN: LES SYLPHIDES/DELIBES: COPPELIA (Suite).

LPEM 19 257 Stereo, 136 257

Karajan and Richter with the Vienna Symphony

TCHAIKOVSKY: PIANO CONCERTO NO 1.

LPM 18 822 Stereo, 138 822

Herbert Von Karajan and the Berlin Philharmonic begin their U. S. concert tour at Carnegie Hall on January 19.

*“What would
you recommend
in a high quality
console stereo?”*

**“High quality
components.”**



Like those in the Maestro by Sylvania.

200-WATT EIA AMPLIFIER

Solid-state circuitry
Continuous R.M.S. power—65 watts with one channel just below clipping, 55 watts with both channels just below clipping.
Frequency response: 20 to 20,000 cps \pm 1db
Power bandwidth: 22 to 60,000 cps \pm 3db (half power point)
Harmonic distortion: less than .3% for 50 watts each channel at 1 KC
Intermodulation distortion: less than .4% for 50 watts each channel at 1 KC

DUAL 1009 AUTOMATIC TURNTABLE

Pickering V-15 magnetic cartridge
Diamond stylus
Manual play setting
Included as standard equipment with this world renowned automatic turntable: single-play studio-type spindle and 45 rpm adapter.

AIR-SUSPENSION SPEAKER SYSTEM

Developed to Sylvania's own specifications. Each independent sealed speaker chamber is specially dampened.

Each employs: 12" Bass woofer
6" Matched mid-range speaker
Wide-dispersion Jensen high-frequency exponential horn.
Speaker cones are stable, of a highly complex special composition—coupled with a moulded ring of flexible, impregnated cloth which suspends the cone.
The system is precisely matched; the overall response profile is carefully balanced.
Overall useful response: 30 cps to 18,000 cps.
Cross-over (woofer to mid-range): 1500 cps.
Cross-over (mid-range to tweeter): 7500 cps.

STEREO FM, FM/AM TUNER

Solid-state circuitry
FM quieting sensitivity: 1.5 μ v
FM sensitivity (IHF): 2.5 μ v
Capture ratio: 6db
Signal to Noise ratio: 60db
Full limiting: 4 μ v
Tuned R.F. AM and FM stages
FM Stereo Separation: 35db at 1 KC
FM-IF Stages: 4
Separate FM and AM tuning with heavy individual flywheels

CONTROL CENTER

10 Push-button functions: AM, FM, FM Stereo, Monaural phonograph, Stereo phonograph, Tape recorder and Television input, Stereo reverse, Noise filter, AFC
8 Velvet-Touch controls:
Flywheel tuning (separate FM and AM)
Dual element Loudness control (dual tap compensation)
Dual element Boost-Cut Bass control
Dual element Boost-Cut Treble control
Dual element Balance control
Custom Sound-Level control (concentric with Loudness control)
Push-Pull manual AC Power control (at Treble control)
FM/AM Tuning Meter
Stereo FM Indicator Light
Pilot Light

SOLID-STATE ELEMENTS

Transistors: 39, Diodes: 15

Maestro Series model shown—SC818. For new booklet, "An Introduction To Sylvania Stereo," send 25¢ in coin to: Sylvania, Dept. HS, P.O. Box 7, Station C, Buffalo, N. Y.

SYLVANIA
SUBSIDIARY OF
GENERAL TELEPHONE & ELECTRONICS **GTE**

HIFI/STEREO REVIEW'S
CHOICE
OF THE LATEST
RECORDINGS



JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF • GENE LEES

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ CLARE FISCHER: *Plays Antonio Carlos Jobim and Clare Fischer*. Clare Fischer (piano); Dennis Budimir (guitar); Bobby West (bass); Colin Bailey (drums). *Desafinado; Pensativa; Amor Em Paz; One Note Samba*; and six others. WORLD PACIFIC WPS 1830* \$4.98, WP 1830 \$3.98.

Performance: Superb
Recording: Excellent

Clare Fischer is a gifted musician of astonishing versatility—to my mind the most talented arranger of the post-Gil Evans generation. A Verve album of Duke Ellington tunes that Fischer did for Dizzy Gillespie is a classic of fine scoring and poor orchestral execution. Fischer became so admired as an arranger that when, on a piano disc for World Pacific, he turned out to be every bit as good an instrumentalist as he is a writer, eyebrows shot up all over the music world. Later, it became known that he plays several other instruments, including saxophone, quite well.

Fischer went at bossa nova in his time-tested fashion: he took it apart. He studied the *escuela do samba* from which the samba came. (Incidental to these efforts he learned Portuguese.) He broke bossa nova down into its components and pondered them, lifeless on his laboratory table. Then he put the whole thing back together and lo! it lived, breathed, sang, and celebrated.

Though Fischer has been heard in bossa nova before—on a Cal Tjader Verve disc, for one—this is the first all-bossa nova disc he has done on piano. It pushes into the background everything else in the idiom recorded in this country, possibly—but only possibly—excepting Antonio Carlos Jobim's Verve disc. Fischer's playing is full of light, warmth, beauty of tone, and harmonic omniscience. It glows softly from within. His prodigious technique is held in check, creeping in only occasionally, and then always at the service of the music. Guitarist Dennis Budimir is excellent, bassist Bobby West is very good, and British drummer Colin Bailey is the only non-Brazilian I've heard who's really got the hang of the thing. Technical man Dick Bock has provided superb sound, John William Hardy's liner

notes are a model of clarity, helpfulness, and literate sympathy for the music and the artist. The tunes include seven by Jobim and three by Fischer. G. L.

Ⓢ Ⓜ FRIEDRICH GULDA: *From Vienna with Jazz!* Friedrich Gulda (piano); Benny Bailey, Idrees Sulieman, Jimmy Deuchar, and Ray Premru (trumpets); Erich Kleinschuster and Rudolph Josl (trombones); Rolf Schneebiegl (French horn); Alfie Reece (tuba);

and *Band*, is actually a three-movement piano concerto in the standard form of fast, slow, and faster sections. But Mr. Gulda has decided that "concerto" has become too pretentious a word for his purposes. There is also a lengthy one-movement piece intriguingly titled *The Veiled Old Land*.

There are several soloists besides Mr. Gulda two of whom should be singled out here: clarinetist Heinz Bigler, and guitarist Pierre Cavalli, who played the Django Reinhardt part in a lovely record Stephane Grappelly made for Atlantic a few years ago.

But the main interest lies in Mr. Gulda's playing and composing. The latter cannot be judged quite as well as I would like, since the engineers have given the orchestra a muddy sound. But it takes its place in the same nebulous area as the large orchestra pieces of Dave Brubeck and his brother, and like these, it is most effective in the romantic slow movement. As for playing, Gulda has massive technical equipment, a lovely touch, and a jazz style that owes much to Horace Silver, Lennie Tristano, and Bill Evans, but he switches back and forth disconcertingly between this and nearly straight classical playing. Gulda and his compositions are fascinating, ambiguous hybrids, unlikely to start new trends. This recording is neither excellent jazz nor as good as the best third-stream pieces. J. G.

BROADWAY MUSIC INC.



CLARE FISCHER
Versatile arranger-instrumentalist

Sahib Shihab, Tubby Hayes, and Lennart Jansson (saxophones); Heinz Bigler (clarinet); Pierre Cavalli (guitar); Jimmy Woode (bass); Mel Lewis (drums). COLUMBIA CS 9051 \$4.98, CL 2251* \$3.98.

Performance: Ambiguous
Recording: Fair
Stereo Quality: Okay

The Austrian pianist Friedrich Gulda has had a very curious career. He has been both a concert and a jazz pianist, and more recently a baritone saxophonist. He is probably as well known for his verbal young-Turk manifestos as for his music.

This disc consists of two pieces for jazz orchestra and piano soloist that Mr. Gulda has written. The first, called *Music for Piano*

Ⓢ Ⓜ LES McCANN: *McCanna*. Les McCann (piano), Victor Gaskin (bass), Paul Humphries (drums), Willie Correa (bongo and conga drums, timbales). *St. James Infirmary; Que Rico; Falling in Love With Love; Nairobi Nights*; and five others. PACIFIC JAZZ S 84* \$4.98, 84 \$4.98.

Performance: Monochromatic
Recording: Good

As a straight jazz pianist, Les McCann has long since revealed his narrowness of rhythmic and harmonic imagination. He's also a very limited melodist. The addition of a Latin percussionist in this set does not preserve McCann's performances from banality. Willie Correa, the percussionist, is a consistently enlivening presence, but since McCann takes the foreground most of the time, the over-all effect is one of monotony. Inspired by meeting performers at the New York World's Fair African Pavilion, McCann has included a number of new originals with such titles as *Zulu*, *Basuto Baby*, and *Nairobi Nights*. In these even the promise of exoticism is not fulfilled, and the performances are just as predictable as the others. N. H.

(Continued on page 104)

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

Here Are \$1,119.50 Worth of HEATHKIT® Stereo Components . . . Comparable Factory-Built Brands Cost \$2,579.90!

It Doesn't Make Any Difference Whether You're Price Or Performance Conscious. Regardless of which Heathkit stereo unit you buy, you automatically get both—low price and fine performance.

You enjoy a low price for 3 reasons: 1. because you buy direct from the Heath factory . . . *no* dealers, *no* distributors, *no* middleman expense. Reason #2: *no* elaborate, expensive packaging. Your kit is shipped direct to your door in sturdy, protective containers that keep the parts as safe and sound as they were when they left the factory. Reason #3: by quickly and easily building it yourself, labor costs are eliminated. No special skills or knowledge are needed . . . you'll enjoy building your kit . . . it's like getting two hobbies for the price of one! These savings are passed on to *you* . . . in the form of better parts and lower prices.

And with Heath, you're assured of the best performance. Name brand parts combined with experienced design bring you electronic kits you can rely on for the finest, up-to-date performance and life-long dependability. The world's most experienced kit engineers, using the latest techniques in the art of electronics, develop, produce, and test each Heathkit component to insure published specification performance. Every Heathkit product is "specification guaranteed".

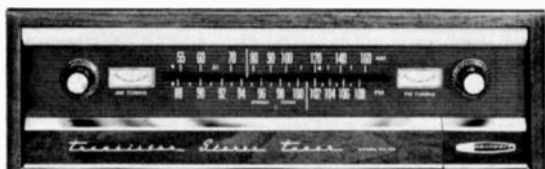
To buy factory-built units with the same performance capabilities as these Heathkit components, you'd have to pay *more than twice the Heath price*. So why pay more when you can enjoy the best for less? Select your favorites from this wide array of Heathkit stereo. Then use the handy order form, and order now!

All-Transistor Stereo Receiver



All-Transistor, AM/FM/FM Stereo Receiver AR-13A . . . \$195.00—46 transistor, 17 diode circuitry for cool, fast, economical operation and the quick, natural beauty of "transistor sound." Compact, yet houses two 20-watt power amplifiers, 2 preamplifiers, and a wide band AM/FM/FM Stereo tuner. Attractive walnut cabinet in new low-silhouette styling. Just add 2 speakers for a complete stereo system. 34 lbs.

Deluxe All-Transistor Stereo "Separates"



Deluxe All-Transistor, AM/FM/FM Stereo Tuner AJ-43C . . . \$129.95—Up to the minute AM, beautifully quiet FM, thrilling natural FM Stereo . . . all reproduced in the exciting new dimension of "transistor sound." Features 25-transistor, 9-diode circuitry, automatic switching to stereo, AFC, stereo phase control, filtered stereo outputs for beat-free recording and handsome walnut cabinet. 19 lbs.



Matching Deluxe All-Transistor 70-Watt Stereo Amplifier AA-21C . . . \$149.95—Enjoy the quick, unmodified response of every musical instrument, each with its characteristic sound realistically reproduced, with no fading, no faltering! Enjoy 100 watts of music power at ± 1 db from 13 to 25,000 cps. Enjoy cooler, faster, "hum-free" operation from its 26-transistor, 10-diode circuitry. Easy to build. 29 lbs.

Low-Cost All-Transistor Stereo "Separates"



Low Cost All-Transistor AM/FM/FM Stereo Tuner AJ-33A . . . \$99.95—Features 23-transistor, 8-diode circuitry for cool, "hum-free" operation and longer life, built-in stereo demodulator, AFC for drift-free reception, stereo broadcast indicator light, filtered stereo outputs for beat-free recording, concealed secondary controls to prevent accidental system settings, and "low-silhouette" walnut cabinet. 17 lbs.

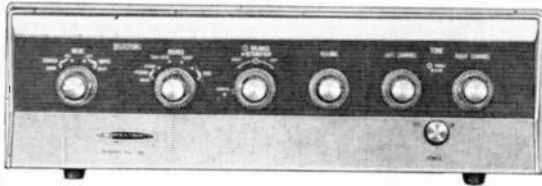


Matching All-Transistor 40-Watt Stereo Amplifier AA-22 . . . \$99.95—Produces a full 66 watts IHF music power at ± 1 db from 15 to 30,000 cps. Quick, clean, unmodified "transistor sound." 20-transistor, 10-diode circuitry for cool, fast, trouble-free operation and long life. 5 stereo inputs for versatile performance. Concealed secondary controls, and "low-silhouette" walnut cabinet. 23 lbs.

Deluxe Tube-Type Stereo "Separates"

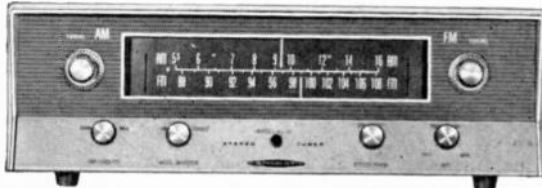


Deluxe "Tube-Type" AM/FM/FM Stereo Tuner AJ-41 . . . \$119.95—Deluxe features include built-in stereo circuitry, automatic stereo indicator light, adjustable AFC for drift-free reception, adjustable FM squelch, stereo phase control, individual tuning meters, filtered stereo tape recorder outputs, flywheel tuning, and handsome luggage-tan, vinyl-clad steel cabinet. Easy to build. 27 lbs.

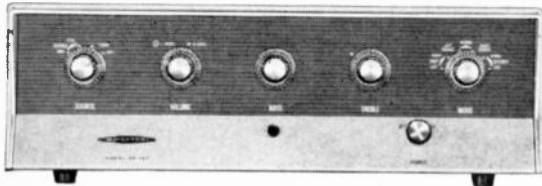


Matching "Tube-Type" 50-Watt Stereo Amplifier AA-100 . . . \$84.95—Value leader in the industry! Features 5 stereo inputs, separate monophonic input, versatile controls, mixed channel center speaker output, and a power response of ± 1 db from 30 cps to 15 kc. Advanced circuit board construction for quick, easy assembly. Attractively styled in luggage-tan, vinyl-clad steel cabinet . . . matches any decor! 35 lbs.

Value-Line Tube-Type Stereo "Separates"

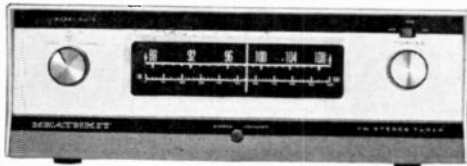


Low-Cost "Tube-Type" AM/FM/FM Stereo Tuner AJ-32 . . . \$89.95—Boasts features and capabilities of tuners selling for 3 times its price! Built-in stereo circuit, stereo indicator light, variable squelch, stereo phase control, adjustable AFC, individual "bar" tuning meters, filtered stereo tape recorder outputs, and factory built & aligned "front-end". Tan vinyl-clad steel cabinet. 23 lbs.

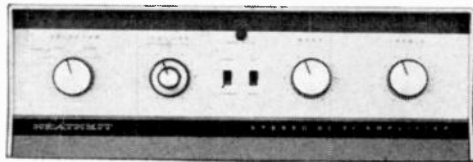


Budget-Saver "Tube-Type" 28-Watt Stereo Amplifier AA-151 . . . \$59.95—The AA-151 is ready to accept any stereo or mono program source, offers complete controls, and delivers plenty of hi-fi rated power. Features two hi-fi rated 14-watt channels, preamps and power amplifiers, 4 stereo music sources, stereo or mono operation, and famous patented Heath Ultra-Linear[®] circuit. Matches the AJ-32 in styling. 29 lbs.

Budget-Saver Tube-Type Stereo "Separates"

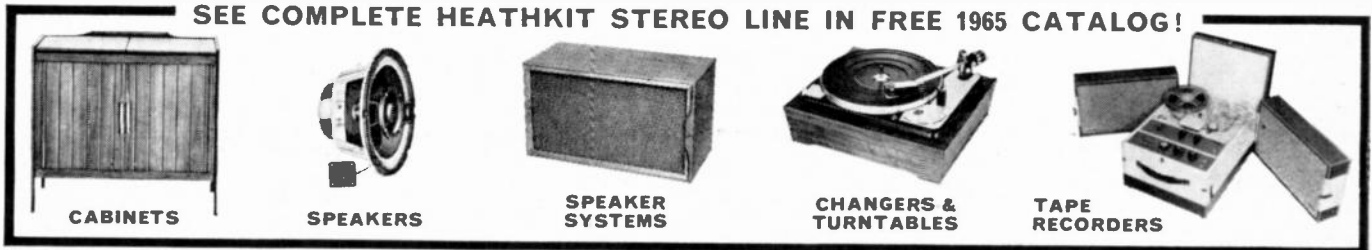


New FM/FM Stereo "Tube-Type" Tuner AJ-13 . . . Only \$49.95—Easy to own! Only 3 simple controls to operate. Features built-in FM stereo circuitry, stereo indicator light, automatic frequency control for drift-free reception, flywheel tuning, lighted slide-rule dial, external antenna terminals, pre-assembled, prealigned "front-end", and new mocha brown, beige & black color styling. Matches the AA-32 Amplifier. 14 lbs.



New 16-Watt "Tube-Type" Stereo Amplifier AA-32 . . . \$39.95—An inexpensive way to start a modern stereo system in your home. Operates with magnetic as well as ceramic phono cartridges; delivers full power (20 watts 1HF) within ± 1 db from 30 to 30,000 cps; has full-range controls, 4 stereo inputs, 2 four-stage preamplifiers, 2 push-pull power output stages; plus new mocha brown, beige & black color styling. Matches the AJ-13 Tuner. 16 lbs.

SEE COMPLETE HEATHKIT STEREO LINE IN FREE 1965 CATALOG!



CABINETS

SPEAKERS

SPEAKER SYSTEMS

CHANGERS & TURNTABLES

TAPE RECORDERS



FREE! HEATHKIT CATALOG

See these and over 250 easy-to-build Heathkits... world's largest electronic kit selection. Save up to 50% over factory-built models. Send for your Free copy now!

HEATH COMPANY, Dept. 40-2
Benton Harbor, Michigan 49023
In Canada: Daystrom, Ltd., Cooksville, Ontario

Please send FREE 1965 Heathkit Catalog.

Enclosed is \$ _____, plus shipping. Please send model(s) _____

Name _____ (Please Print)

Address _____

City _____ State _____ Zip _____

SHIP VIA: Parcel Post Express Collect 20% included, COD Freight Best Way
Prices & specifications subject to change without notice.

HF-171R

voice-
activate
any
tape recorder



Voice-matic

The only device in the world that will convert any tape recorder into a voice-actuated unit. Tape recorder records when you speak . . . turns off when you stop. Permits complete operation of recorder from a distance or when hands are busy. Ideal for conferences and group activities. Installs in seconds without tools . . . no soldering. Has pause and sensitivity controls to meet all requirements. Can be used as on-off switch to control hi-fi, CB or ham transmitters, electrical appliances, etc. In leatherette case, complete with cord for battery-operated and transistor tape recorders. Made in USA Under \$35.00

See your tape recorder dealer or write:



DEPT. SR-2

kinematix, inc.

2040 West Washington Boulevard
Chicago, Ill. 60612 Area 312 • 666-0066

CIRCLE NO. 56 ON READER SERVICE CARD

WRITE FOR
QUOTATION

FACTORY SEALED CARTONS
FRANCHISED DISTRIBUTOR
QUICK SHIPMENT

the
'MOST' IN
DISCOUNTS
ON ANY HI-FI
COMPONENTS

SOUND
REPRODUCTION
INC.

34 New Street, Newark, N. J. (07102)

(201) Mitchell 2-6816

CIRCLE NO. 41 ON READER SERVICE CARD

LALO SCHIFRIN: *New Fantasy* (see Best of Month, page 76)

⑤ ⑥ OSCAR PETERSON: *Plays My Fair Lady*. Oscar Peterson (piano), Ray Brown (bass), Gene Gammage (drums). *Wouldn't It Be Lovely; The Rain in Spain; I've Grown Accustomed to Her Face; Show Me*; and three others. VERVE V 68581 \$5.98, V 8581* \$4.98.

Performance: Superficial
Recording: Acceptable
Stereo Quality: Fair

It is easy to fault Oscar Peterson for his glib superficiality—it is often done—but the charge has seldom been more pertinent than it is here, in this collection of seven songs from *My Fair Lady*. The album is a reissue of one made several years ago, during the brief period between the time guitarist Herb Ellis left Peterson's trio and the time drummer Ed Thigpen joined it. The interim replacement was drummer Gene Gammage, and because of his own limitations or Peterson's uncertainty with the new instrument behind him, Gammage stays quietly and perfunctorily out of the way, just keeping time. The album was probably an answer to the Shelly Manne-André Previn *Fair Lady*, that soon made jazz versions of Broadway scores a staple a&r idea, but the Previn set is far more interesting—even though Previn is by no means my favorite piano player.

On fast tunes, Peterson plays what lies under his fingers, and on the slow ones—including a strange *Show Me* with the bridge oddly harmonized—he gives us mostly cocktail sentimentality. This is one of Peterson's poorest outings. No matter which side of this project appeals to you—the music or the musician—you can do much better. J. G.

LEE WILEY: *The One and Only Lee Wiley* (see Best of Month, page 77)

⑤ ⑥ JACK WILSON: *The Two Sides of Jack Wilson*. Jack Wilson (piano), Philly Jo Jones (drums), Leroy Vinnegar (bass). *Glass Enclosure; Kinta; Sometime Ago; The End of a Love Affair*; and four others. ATLANTIC S 1427 \$5.98, 1427* \$4.98.

Performance: Skillful
Recording: Excellent
Stereo Quality: First-rate

Jack Wilson's second album as a leader is divided into "the fast side" and "the slow side." On the first, he improvises fluid, uncluttered melodic lines while swinging smoothly. Yet there is little indication of individuality in his conception, nor does he communicate emotional urgency. Wilson's playing is highly efficient, but has only moderate impact. On the ballad numbers, he is often attractively impressionistic, but here too the playing is mostly over the surface of the emotions. In sum, Mr. Wilson's jazz, whether fast or slow, so far lacks depth. Throughout, Leroy Vinnegar is a big-toned, solidly propulsive bassist. But the main value of the album is in the work of drummer Philly Jo Jones. Crisply stimulating on the more rhythmically challenging numbers, he is provocatively subtle on the ballads.

As a composer, Jack Wilson is represented by two originals, neither of which is likely to be long remembered. He does,

however, reveal superior taste in the other numbers he has selected—most notably Bud Powell's *Glass Enclosure* and three delightful ballads by Michel Legrand, Sergio Mihanovich, and Sacha Distel. As yet, however, his playing does not match his ability as a programmer. N. H.

COLLECTIONS

⑥ THE JAZZ STORY. *Volume One*: Original Dixieland Jazz Band, Leadbelly, Zutty Singleton's Creoles, Cora and Sallie Martin, Eddie Miller's Octet, Sharkey Bonano, Lizzie Miles, Armand Hug's Jazzmen, Wingy Manone's Band, Ray Bauduc and Nappy Lamare, Louis Armstrong (vocals and instrumentals). *Barnyard Blues; Backwater Blues; Satisfied; Sugar*; and eight others. *Volume Two*: Phil Napoleon's Memphis Five, Blue Lu Barker, Red Nichols and His Pennies, Jimmie Noone, Frankie



LIZZIE MILES

Heard again in Capitol's "Jazz Story"

Trumbauer, Julia Lee and Her Boy Friends, Capitol Jazzmen, Joshua Johnson, Ray Turner, Johnny Hodges, Earl Hines, Bobby Hackett (vocals and instrumentals). *When the Wagon Comes; I Was Wrong; The Entertainer's Rag; Struttin' with Some Barbecue*; and eight others. *Volume Three*: Joe Venuti and Eddie Lang, Duke Ellington, Fats Waller, The Chocolate Dandies, Gene Krupa's Chicagoans, Pete Daily's Chicagoans, Fletcher Henderson, Big Sid Catlett, Joe Sullivan, Bunny Berigan's Blue Boys (vocals and instrumentals). *Pink Elephants; Three Little Words; I Never Knew; I'm Coming, Virginia*; and eight others. *Volume Four*: The Casa Loma Band, Billie Holiday and Paul Whiteman, Art Tatum Trio, Duke Ellington, Don Byas, Cootie Williams, Benny Goodman, Benny Carter, Bob Crosby, Jimmie Lunceford-Billy May, Django Reinhardt, Harry James (vocals and instrumentals). *Casa Loma Stomp; Blue and Sentimental; Maryland, My Maryland; Nuages*; and eight others. *Volume Five*: Kenny Clarke, Tadd Dameron, Woody Herman, George Shearing, Jimmy Giuffrè, Dizzy Gillespie and the All-Stars, James Moody's Bopset, Miles Davis, Gerry Mulligan, Cannonball Adderley, Stan Kenton, Joe Harriott (vocals and instrumentals). *Jobu's Delight; Finger Snapper; Taking a Chance on Love; Commencement;*

HIFI/STEREO REVIEW

and eight others. CAPITOL 2137/38/39/40/.41 five 12-inch discs \$24.98.

Performance: Seldom outstanding
Recording: Poor to excellent

Capitol Records executive Dave Dexter is a former *Down Beat* editor and an occasional jazz historian. His most recent book is *The Jazz Story* (Prentice-Hall), and to complement its publication, he has assembled this five-volume survey of jazz from 1919 to the present.

In addition to previously released Capitol sides, most of which have not been available for some time, Dexter has resurrected a few unissued Capitol masters along with some performances from the vaults of EMI, the British-based parent firm of Capitol. Some of these last-named recordings are being released for the first time in America, and some have not been in the active catalog for many years. Generally, the quality of the recorded sound is characteristic of the time of recording, from the tinny 1919 *Barnyard Blues* by the Original Dixieland Jazz Band to the excellently recorded Capitol big-band jazz of the past decade.

As a whole, the collection is a disappointment. Part of its lack of substance is owing to the limitations of the Capitol label in the jazz field, and part to Dexter's uneven taste. There are, to be sure, many skillful, relaxed performances, but there are very few that possess the extra quality one expects in a historical project with so formidable a price tag.

In the first volume, only Leadbelly's *Backwater Blues* and two ingratiating ballads by Louis Armstrong are first-rate (there is also a lusty blues track by Lizzie Miles). Volume Two is of more interest because of a rare track by the sinuous blues singer Blue Lu Barker, a moving *Blues Jumped the Rabbit* by Jimmie Noone and sensitive trumpeter Guy Kelly, a mellow blues by Julia Lee, a caressing Jack Teagarden ballad performance, and the compelling piano of Earl Hines. The rest of this disc, however, is undistinctive.

Volume Three also has its moments, supplied principally by the 1933 Duke Ellington orchestra, Fats Waller, Bunny Berigan, and Coleman Hawkins' surging saxophone in Fletcher Henderson's *It's the Talk of the Town*. The fourth album is dominated by Billie Holiday's *Travelin' Light*, which is superb despite the Paul Whiteman accompaniment. Also substantial are a trio number by Art Tatum, a Duke Ellington train song (*Happy-Go-Lucky Local*), a robust *Blue and Sentimental* by Don Byas, and a glowing Django Reinhardt track. Weakest of all is the fifth disc, which reveals how limited a backlog of durable modern jazz is available to Capitol. Only Miles Davis' *Moon Dreams* and an airy Gerry Mulligan performance are particularly memorable, although Joe Harriott's experimental *Shadows* is provocative.

In summary, there are just about enough distinguished performances here to make up two twelve-inch records, so the five-disc set cannot be recommended. Also worth noting is that, unlike the meticulous Frank Driggs, who handles Columbia's reissue series, Dexter has not provided full personnel and exact recording dates on all tracks. Too much of his commentary in the notes, moreover, is adman's prose, revealing little besides his own enthusiasm. N. H.

FEBRUARY 1965

The Scheherazade to end all Scheherazades

STOKOWSKI

SCHEHERAZADE

phase **4** stereo



LONDON SYMPHONY
ORCHESTRA

Stereo SPC 21005

Mono PM 55002

LONDON

Before you send money to any
record club, join the best one
for 3 months, free!

Citadel Record Club
545 Fifth Avenue, New York, N. Y. 10017

Please enroll me for 3 months, without charge or obligation, as a member of the Citadel Record Club. Prove to me that it is the one club with every single advantage and none of the disadvantages of all the others. I understand that I am entitled to all membership privileges, including large discounts on records of all labels, without any obligation to buy anything, ever.

Name _____

Address _____

City _____ State _____ Zip _____

\$25

CITADEL RECORD CLUB

CIRCLE NO. 11 ON READER SERVICE CARD

105

Brilliantly Vivid and Primitive

The Dynamic NEW Sound and Beat of DISCOTHEQUE

CAPTURED BY COMMAND'S DIMENSION 3 PROCESS

This is the music that has created a revolution in dancing all through Europe and the United States — the *fascinating drive* and the *fantastic sound* of the music of the Discotheques — music that *makes you dance* the Frug, the Watusi, the Hully Gully, the Swim, all the steps that have given an astounding new dimension to dancing.

Recorded in the *authentic* styles of the discotheques . . . under the guidance of the internationally famous authority on discotheque dancing, Killer Joe Piro (Time Magazine calls him "Diskville's No. 1 dancing master") . . .

. . . played by that master of dancing styles, Enoch Light, whose band has been a dancing favorite from the swinging Thirties through the Latin steps of the Fifties . . .

. . . with the fabulously realistic sound of Command's Dimension 3 Process.

This one album contains an entire discotheque library: Everything you need to make your own party a discotheque success.

A discotheque is a night club whose basic equipment is a dance floor, a library of hundreds and hundreds of records, an excellent high fidelity system, two or three turntables and a disquaire (or disc jockey) with an ability to program a continuous, never-stopping series of records which get people on the dance floor and keep them there all night.

"When you go into a discotheque," says Killer Joe Piro, the world famous dance instructor whose students include famous celebrities, "the music should just force you to dance. It should knock you right out of your seat."

To enable everyone to enjoy authentic discotheque dancing at home or at parties, Enoch Light and Killer Joe Piro have pooled their special knowledge and skills to create this unusual record — a record which contains on its two sides the perfection of sound and beat combined with variety of styles that a professional disquaire could only find by pouring through dozens of discs.

"Discotheque music is a mirror of the tempo of our time," Light has pointed out. "It's violent and driving. But its drive is nothing like the swing band drive or the society band drive that we've known in the past. It's basically a much more primitive

drive. Because of its savage, dynamic, rhythmic approach to dancing, you can't play discotheque music with a regular dance band. For this record, we built an entirely new type of dance band."

At the heart of this new type of dance band is a rhythm section designed to provide all the primitive power that any dancer can cope with. Because guitars are the most important element in modern popular music a group of three guitars forms the core of the band — a solo guitar (played by Tony Mottola), a rhythm guitar (Al Casamente) and a bass guitar (Bucky Pizzarelli). Gathered around the guitars, supplementing and implementing their rhythmic and melodic potential are two drummers (Osie Johnson and Bob Rosengarden), a bass (Bob Haggart) and organ (Dick Hyman). These are the essentials of a discotheque dance band.

But to bring even more drive and excitement to these performances and to expand the fullness of the discotheque sound to the most vivid proportions, Enoch Light has backed up this basic group of instrumentalists with an eight-man brass section and an expanded saxophone section.

In addition to the Sound, the Beat



and the Dances, there is one other essential for a proper discotheque: the music **MUST** be continuous. One tune leads directly into the next so that there is never a let-down, never a pause in the hypnotic continuity of beat and sound.

All the musical elements for a discotheque — the Sound, the Beat and the Continuity — have been brought together on this recording with absolute authenticity by Enoch Light. All you have to do is enjoy the dances.

The Frug, The Watusi, The Surf, The Hully-Gully, The Swim (crawl, backstroke, dog-paddle), The Wobble, The Shake, The Hitchhiker, The Monkey, The Madison, The Alley-Cat, St. Tropez, The Cha-Cha, The Bossa Nova, The Merengue, The Slow Rock.

ENOCH LIGHT and His Orchestra DISCOTHEQUE

Selections Include:
DREAM LOVER • DOWN BY THE RIVERSIDE
TINTARELLA DE LUNA • HELLO, DOLLY! • IF
I HAD A HAMMER • C'MON AND SWIM
NIGHT TRAIN • I WANT TO HOLD YOUR HAND
AND I LOVE HER • YA YA • LEMON MEREN-
GUE • WATERMELON MAN • I WANT TO BE
HAPPY CHA CHA.

Command Album No. 873
Available in Monaural,
Stereo and 4 Track Tape

Write for FREE full-color brochure of all
Command releases.

WORLD LEADER
IN RECORDED SOUND
Command
RECORDS

A subsidiary of ABC-Paramount Records, Inc.
1501 Broadway, New York 36, N.Y.

HIFI/STEREO REVIEW



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

POPS • HUMOR • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

© JOHNNY KEATING: *The Keating Sound*. Orchestra, Johnny Keating cond. *Speak Low; Samba d'Orfée; For All We Know; Everything Happens to Me*; and eight others. LONDON SP 44058 \$5.98, LL 3400* \$3.98.

Performance: Flashy
Recording: Excellent
Stereo Quality: Impressive

Stan Kenton's experiments of the 1940's ended in sterile pretension, and therefore few writers have followed up the genuinely exciting leads he and his arrangers contributed to the art of big-band orchestration. But I can think of two who are currently making intelligent use of Kentonisms—better use, in fact, than Kenton did. One is Lalo Schiffrin; the other is Johnny Keating. Keating and Robert Farnon are to my mind the best orchestrators in England.

Keating's excellent charts have been heard behind singers on LP's by London and other labels. This is the first disc I've heard devoted entirely to his scoring. Keating, who writes superbly for strings but eschews them in this album, uses a twenty-seven-man band. The album is a sound-for-sound's-sake disc, meant to show off London's Phase 4 Stereo, which supplements the company's *ffrr*. Maybe they should call it *Pb4ffrr*, which sounds like a Ferrari going by, and would further confuse guys like me who don't know a 19½-track Framex tape recorder from next Tuesday. However, I do know that sound recording in England is pulling ahead of our own, partly because the English engineers seem to be more meticulous than ours. Gimmicked though it is, I like the sound on this record. When Phase 4 settles into non-show-off recording, London could have just about the best sound being offered by any label.

The hero of this session, however, is Keating, who has in effect been asked to write a bad-taste album to show off *Pb4ffrr* but has failed the assignment by writing in good taste much of the way. One of his originals, *Baghdad Blues*, is cornily offensive at first—hootchie-kootchie music. But then you realize it's a put-on, and an understated British put-on at that, and it becomes

pretty funny. I didn't care for his *The Engulfed Cathedral* at first either, and I still much prefer to hear the Debussy original. But the way Keating has adapted it to brass is bound to command respect from anyone who cares for good orchestration.

Samba d'Orfée—Luiz Bonfá's other theme from *Black Orpheus*—swings powerfully with Kentonish trombones. The point is that it *does* swing, something Kenton's band

that the freshest and most interesting trumpet soloist in England is Ken Wheeler?

I hesitate to recommend this album because I dislike audio ostentation. But Phase 4 is indeed promising, and Keating is a fabulously good writer whose work deserves wide notice. G. L.

© MORGANA KING: *The Winter of My Discontent*. Morgana King (vocals); orchestra, Larry Clinton cond. *The Winter of My Discontent; Your House; Who Can I Turn To*; and nine others. ASCOT ALS 16014 \$4.98, AL 16014 \$3.98.

Performance: Limp
Recording: Flat
Stereo Quality: Good

There are many reprehensible practices in the record business. Here is one that particularly bugs performers: a company will record an artist, then not issue his (her, in this case) record. She goes on to build a successful career, with no help whatsoever from the company, and eventually gets a hit record with some other label. The first label will then issue the earlier recording to cash in on her current success and its attendant publicity. The record, being inferior by the artist's present standards, does her reputation great damage—it may even take the edge off her current success. There have been lawsuits over this little trick, and not too long ago a famous folk singer had such a disc removed from the market.

This release is a result of that practice. It never should have been issued. Morgana King, who has in recent years evolved into a technically astonishing performer, is hot these days. She has a hit album going for her on the Mainstream label and, after years of neglect, lots of night-club work. United Artists—the parent company of the Ascot label—has issued this disc, made up entirely of Alec Wilder tunes, to capitalize on a success they didn't help her make. To compound the sin, the company doesn't bother to tell you the record was made seven years ago, leaving you with the impression that it is an example of her current work.

Miss King's work today is infinitely superior to what is on this disc. The seeds of the style she was to develop were already there when it was made—great range, an oddly pure and almost operatic sound, superbly subtle control, and an instrumental style of delivery—but the imagination that is her chief characteristic today had not yet come into her work.

Among the other things the album notes



JOHNNY KEATING
His taste shows off Phase 4

rarely did. Leroy Anderson's *Serenata* is beautifully done in a sort of neo-Roseland style.

There is wonderful detail in all of Keating's scoring. For example, the opening track, *Listen*, contains a passage in which the upper brass enters screaming; from around a corner comes the middle brass to play a descending and ascending passage; then the two choirs meet in a harsh tone-cluster that sounds like a collision between a truck full of tuning forks and another full of plate glass. The effect is marvelous.

The orchestra's musicianship is impeccable. We could record this cleanly in this country, but our orchestras don't rehearse in advance—they put a chart together on the record date, while the clock ticks ominously. The album is almost entirely ensemble, though there are a few brief trumpet solos. They're good, but very Miles Davis-derived. When will the English record producers realize

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording
- * = mono or stereo version not received for review

don't bother to tell you is the name of the arranger. The writing for the small group backing her is lifeless, unimaginative, dreary. On checking, I found that Larry Clinton wrote the charts.

If you want to hear what Morgana King sounds like—and you *should* hear this woman—get her Mainstream recording. But skip this one. You'll be doing her and yourself a big favor. G. L.

RECORDING OF SPECIAL MERIT

⑤ ● EDITH PIAF: *The Definitive Piaf*. Edith Piaf (vocals); various accompaniments. *La Foule; Milord; Boulevard du Crime; Comme Moi; Avant Nous; Le Vieux Piano*; and sixteen others. CAPITOL STBL 2193* two 12-inch discs \$10.98. TBL 2193 \$8.98.

Performance: **Electric**
Recording: **Variable**

What emerges from these twenty-two performances is the love of life, the standing up and challenging the world to knock her down again, that made Edith Piaf's performances almost exalting experiences. At the time of Piaf's death, Martin Williams compared her to Billie Holiday, and it is a point worth repeating. Like Miss Holiday, when Piaf sang an indifferent or even poor song it gained stature. *Poor People of Paris* is a good example. And you might be surprised to hear the ominous feeling she gets from *Black Denim Trousers and Motorcycle Boots*. For a real clue to Piaf's greatness, you might compare her version of *If You*

UNITED ARTISTS



KAYE BALLARD

A visit to the outrageous Cole Porter

Love Me with the one by Kay Starr that was so popular here.

Despite the fact that Piaf used corny bands, echo chambers, and all the other commercial appurtenances, whatever she sang she sang with indomitable, ringing defiance, with a tragic but courageous resignation. Her greatest song, perhaps, is *Je ne regrette rien (I Regret Nothing)*. Billie Holiday could have sung that one, too. I can think of no other singer who makes you feel it is worth being alive the way Piaf does. J. G.

RECORDING OF SPECIAL MERIT

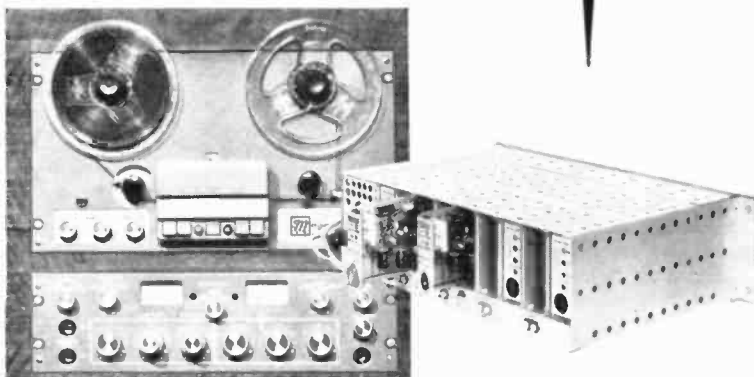
⑤ ● COLE PORTER REVISITED. David Allen, Kaye Ballard, Ronny Graham, Bibi Osterwald, Bobby Short (vocals); orchestra, Norman Paris cond. *Come On In; A Little Skipper from Heaven Above; You're a Bad Influence on Me; I've Still Got My Health; But in the Morning, No!; Since I Kissed My Baby Goodbye; By the Mississiniwab; I'm Throwing a Ball Tonight; Far Far Away; Solomon; It Ain't Etiquette; Tale of the Oyster; I Worship You; Red, Hot and Blue*. RIC ST 3002 \$5.98, M 3002 \$4.98.

Performance: **Perfect**
Recording: **Very good**
Stereo Quality: **Clean**

I am part of that generation that became conscious of musical theater when two-thirds of the late Cole Porter's work was already done. I have never seen a Porter show—excepting movie versions, which are cleaned-up ones and therefore not true Porter. There must be countless others who have never had a chance to hear some of Cole Porter's more outrageously funny songs, such as *It Ain't Etiquette* and *By the Mississiniwab*. The former was sung by Bert Lahr in *Du Barry Was a Lady*, and although Ronny Graham's presentation of it is funny on the disc, it becomes twice as funny when you imagine how Lahr must have delivered it. *By the Mississiniwab* is a quasi-Indian tune about two girls who happily share the same husband; it contains a line I *still* don't believe after hearing the record several times. How did they get away with this in 1943?

HOW LONG CAN WE STAY NEW?

FOREVER!



Buy the NEW 1024

Magnecord
\$595

Plagued with a tape recorder that becomes outdated every year? Looking for a recorder that is built to give you maximum performance FOREVER? Then INVESTigate the NEW 1024! Examine the back. Notice the long life features . . . our unique cards for example. Expandable electronics can accommodate such accessories as a voice operated relay, slide synchronizer, cuer, and other devices, all mounted on electronic cards. These cards fit spaces provided for them in the electronic assembly and are easily removed and inserted. With such superb advancements, Magnecord 1024 remains NEW year after year. You get highest quality at a price that, when considered, seems ridiculously low.

MAGNECORD SALES DEPARTMENT
MIDWESTERN INSTRUMENTS, INC.
Subsidiary of the TELEX Corporation
P. O. Box 7509 / Tulsa, Oklahoma 74105

David Allen—one of my very favorite singers—handles the ballads, such as *I W'as-ship You*. But ballads are secondary; the album's purpose is up-tempo outrage. In addition to fine funny performances by all the singers, there are witty period-piece arrangements by Norman Paris. G. L.

© JOAN SHAW: *In Person*. Joan Shaw (vocals); Herman Foster Trio. *This Is All I Ask; Lover; Moon River*; and eight others. SUE LPS 1031* \$4.98, LP 1031 \$3.98.

Performance: **Tasteful**
Recording: **All right**

Joan Shaw is a singer of promise but as yet, except for occasional moments, of little real distinction. She sings well—in tune, in time, and with a sense of the meaning of lyrics. But there is not yet anything personal about her work.

The trio accompanying her is up to the standard level for night-club accompaniment. The mix is bad—too much drum, not enough bass. And the rolled chords on piano at climax points become tedious after a time. The tunes are mostly standards, and the audience behaves with customary American night-club audience rudeness—there is much background noise, including drink-clinking. The liner notes fail to say in what night club the album was recorded, which is unfortunate, since I'd like to avoid the place. G. L.

FOLK

© ADDIS & CROFUT: *Four Hundred Years of Folk Music*. Steve Addis (vocals, guitar, Chinese Ch'ung, Cambodian flute); Bill Crofut (banjo, French horn, guitar); Tim Prentice (guitar, bass). *Dry Riverbeds; I Sing of a Maiden; Sally Gardens; Banjo Medley*; and eight others. FOLKWAYS FA 2404 \$5.95.

Performance: **Honest but rather bland**
Recording: **Good**

Steve Addis and Bill Crofut have traveled extensively in Southeast Asia and Africa under the State Department's Cultural Exchange Program. Their associate in this set, Tim Prentice, has also performed abroad for the State Department. In addition, Addis and Crofut have given many concerts in Europe and at American colleges and universities. Their approach to folk music is eclectic in style and spans centuries and countries in material. Instrumentally adept, Addis and Crofut sing pleasantly but with no particular distinctiveness. Their program here is characteristically diversified: a medieval song, a popular tune from Vietnam, a whaling song, a contemporary antiwar composition by Shel Silverstein, and the haunting *Sally Gardens*. Instrumentally, Crofut imitates the koto with his banjo in *Impressions of Japan*. In *Alibon*, Addis plays the Chinese ch'ung, a long string instrument, and on *Cambodian Flute* he plays that instrument too.

The result of all this versatility, a well-intentioned example of transcultural exchange, is a series of impressions from the outside. Even in American and British material, Addis and Crofut do not perform from inside the music. They are amiable guides to a variety of experiences throughout the world, but they do not transmute those experiences into deeply personal music. N. H.

(Continued on page 110)



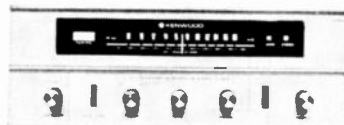
KENWOOD solid state stereo

New High Fidelity Stereo Units For Those Who Are Selective

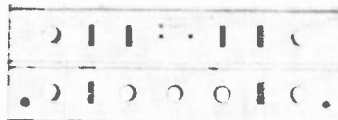
Who's selective? YOU ARE... if you choose the handsome look of KENWOOD with all-new transistorized circuitry. Here are components engineered only for those who expect the big, full sound of quality, demand superior performance and reliability and prefer all those special features



KT-10 ALL TRANSISTOR AM/FM AUTOMATIC STEREO RECEIVER is an all-new transistorized tuner, pre-amplifier and total 40 watts amplifier on a single chassis. Exclusive custom features include an automatic protection circuit that guards against transistor damage, automatic relay switching to proper mode, tape monitor system, front-panel stereo headset jack and so much more. \$299.95



TK-500 TRANSISTORIZED AUTOMATIC FM STEREO TUNER features a Nuistor Cascade Front-end, 5 IF Stages, Automatic Relay Switching to Proper Mode, and Tape Record Outputs. \$199.95



TK-400 ALL TRANSISTOR STEREO AMPLIFIER has a total of 80 watts music power (IHF Standard) or 40 watts per stereo channel, Automatic Protection Circuit (U.S. Pat. Pend.), Output Transformerless Circuit, Front-panel Stereo Headset Jack, and Direct Tape Monitor System. \$199.95



See the complete line of Kenwood receivers, tuners, amplifiers, and accessories at your high fidelity dealer, or write direct for descriptive catalog to:



KENWOOD ELECTRONICS, INC.

New York Office: 212 Fifth Avenue, New York, N.Y. 10010, Murray Hill 6-1590

Los Angeles Office: 3700 South Broadway Place, Los Angeles, Calif. 90007, ADams 2-7217

VANGUARD
Recordings for the Connoisseur

NETANIA DAVRATH

exclusive on Vanguard

RUSSIAN ART SONGS

Songs of Tchaikowsky, Glinka, Dargomijsky, Rubinstein, Rimsky-Korsakov, Rachmaninoff, Gliere. With Erik Werba, piano

VRS-1115 & *VSD-71115

"Netania Davrath is an enchanting singer, and weaves her spell more irresistibly with each record... beg, borrow, steal or otherwise acquire this wholly exceptional record. You will wear it out in short order."

Alan Rich, *High Fidelity*

RUSSIAN OPERA ARIAS

With Orchestra conducted by Vladimir Gschmann

VRS-9114 & *VSD-79114

"What we have throughout is great singing by any standard known to me."

American Record Guide

SONGS OF MUSSORGSKY

With Erik Werba, piano VRS-1068

SONGS OF THE AUVERGNE

(arr. Canteloube)—Complete

Vol. 1 VRS-9085 & *VSD-2090

Vol. 2 VRS-9120 & *VSD-2132

YIDDISH FOLK SONGS

VRS-9117 & *VSD-2127

*Stereo

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ RAFAEL ADLER/BENJAMIN SIEGEL: *Song of the Baal Shem*. Benjamin Siegel (vocals); chorus and orchestra, Rafael Adler cond. *Simbas Torah Nigun: A Dudele: Pesab Nigun; A Din Toyre Mit Got*; and eight others. UNION OF AMERICAN HEBREW CONGREGATIONS UA 0623ST* \$4.98, UA 0623 \$4.98.

Performance: *Stirring*

Recording: *Good*

Hasidism, now some 230 years old, is a form of Jewish religious expression that emphasizes the joy of worship and utilizes singing and dancing as basic ways of communicating with the deity. This faith is mystical as well as exultant. Its originator was Israel Baal Shem Tov, born in the Ukraine in 1700. In the generations following him, other Hasidic leaders appeared and each had his own utterly devoted following. Because of the Nazis, most of the surviving Hasidim emigrated to America and Israel, where they still flourish. Part of the Hasidic tradition has been the composing of songs—*nigunim*—by the more musical of the rabbis. This new recording provides a brilliantly performed cross-section of Hasidic musical literature.

Included are three songs attributed to the Baal Shem himself, two by direct disciples, melodies by later rabbis, and several anonymous compositions. Although there is here a higher formal gloss on the orchestral playing and choral singing than is to be heard in Hasidic gatherings outside the recording studio, the spirit of the music has been retained in the arrangements by Rafael Adler and Richard Neumann. They have the thrust of joy and the equally pervasive aura of mystery and wonder that characterize Hasidic song. The soloist, Benjamin Siegel, sings with vibrant power and technical assurance.

Many of the pieces are traditionally wordless, vocal sounds being substituted for lyrics in the conviction that the interior dialog between man and his Creator is much more a matter of feeling than of explicit language. Others, however, are verbalized invocations to God—both of praise and, in one striking case, of argument. The last is a composition by Rabbi Levi Yitzhak (1740-1809), in which he addresses God with a demand for the end of the oppression and exile of the Jews.

The quality of recorded sound is good, and the notes contain useful historical data and translations. Credit is due B. and H. Stambler, a husband-and-wife team who have already produced a number of exemplary Hasidic albums on their own Collectors Guild label, and have surpassed much of their previous work in this assignment for the Union of American Hebrew Congregations. The album is available in record stores, in Jewish book stores, and directly from the Union of American Hebrew Congregations, 838 Fifth Avenue, New York, New York 10021. N. H.

Ⓢ Ⓜ ANTONIO: *And the Ballets de Madvid*. Antonio (dancer); Rosita Segovia and Pepe Fuentes (vocals); Manuel Moreno and José Giménez y Sebitas (guitars). *Farrucas: Caracoles; Fandangos de Huelva; Martinete*; and four others. LONDON INTERNATIONAL SW 99341 \$4.98, TW 91341 \$3.98.

Performance: *Fiery*
Recording: *Excellent*

Antonio Ruiz Soler, known simply as Antonio to aficionados of the Spanish dance, was long a partner of his cousin Rosario in the team "The Kids from Seville," and after a separation they have recently been reunited. This album comes from the stage of Antonio's career during which he built his own superb troupe of singers, musicians, and dancers to present programs based on the remarkably rich dance vocabulary of Spain. In this brilliant recording, members of the troupe stage a tavern scene ("La Taberna del Toro") during which they perform a series of flamenco dances. There are an exultant *Farruca*, a graceful *Tanguillo*, a bitter Levantine chant called *Taranto*, a melancholy *La Caña*, a sprightly *Fandango*, and a *Mar-*



ANTONIO

A panorama of flamenco

tinete, that severe, brooding song of the blacksmith. Through the dancing of Antonio and his troupe, the singing of Rosita Segovia and Pepe Fuentes, and the instrumental accompaniment, a hotly colored panorama of the flamenco temperament is evoked. The sound quality is excellent, and stereo heightens the effect greatly. The record is a substantial addition to the flamenco discography. N. H.

Ⓢ Ⓜ THEODORE BIKEL: *Sings Yiddish Theatre and Folk Songs*. Theodore Bikel (vocals); orchestra, Dov Seltzer cond. ELEKTRA EKS 7281 \$5.95, EKI 281* \$4.98.

Performance: *Apparently authentic*
Recording: *Good*

The Yiddish theater, which makes its American home on lower Second Avenue in New York, has nearly died out. But it provided one of the bases for the Group Theatre of the Thirties, and it is the basis for Theodore Bikel's new album. "This . . ." the liner notes say, "is an amalgam of some of the best of Yiddish Theatre song, folksong and art song." With the aid of arranger Dov

Seltzer, Bikel has achieved a fine sense of verisimilitude. The two seem to have the style down perfectly. When the clarinet starts weaving its lines in the *bora* rhythm, one can almost see the wedding parties. There are many kinds of songs here, some of them comedy songs, but there is a peculiarly Jewish sadness to all of them. Most touching of all is the tender mood Bikel creates on *Got Fun Avrohom*, whose composer, Sholem Secunda, is the Richard Rodgers of Second Avenue. The disc as a whole is a fine and unique achievement. J. G.

© HAMILTON CAMP: *Paths of Victory*. Hamilton Camp (vocals, guitar, harmonica). *Guess I'm Doin' Fine: Pride of Man; Long Time Gone: Only a Hobo*; and nine others. ELEKTRA EKS 7278 \$5.95. EKL 278* \$4.98.

Performance: Honest but still unformed
Recording: Very good

Hamilton Camp is an actor, currently part of "The Committee," a San Francisco-based company of topical satirists. On this debut disc as folk singer, guitarist, and harmonica player, Camp shows marked potential. His vitality is not in the least factitious, and his rather high, flexible voice is able to command attention.

Camp's problem at this point is style and repertoire. Obviously fond of Bob Dylan's work, he includes no fewer than seven Dylan compositions here. Since his singing approach too has been influenced by Dylan, the result is that he seems too much a disciple and too little himself. By and large, he brings more understanding to Dylan's pieces than do most of Dylan's other interpreters, but this album does not yet make clear just who Hamilton Camp is as a folk singer.

Camp also tries to adapt some poems to folk music. The selections from the *Rubaiyat* are ill-advised. Yeats' *Innisfree* almost works because of Camp's capacity to convey a haunting lyricism, but two short Irish poems miss because the settings and the performance are self-conscious. If Camp can develop a conception and repertoire more his own, he could be a valuable addition to the folk ranks. N. H.

RECORDING OF SPECIAL MERIT

© GREENBRIAR BOYS: *Ragged but Right!* Ralph Rinzler (vocals, mandolin), John Herald (vocals, guitar), Bob Yellin (vocals, five-string banjo), Eric Weissberg and Sandy Black (bass). *Let Me Fall: Yellin Holler; I Cried Again; Methodist Pie: Levee Breaking Blues*; and nine others. VANGUARD VSD 79159 \$5.98, VRS 9159.

Performance: Spirited
Recording: Excellent
Stereo Quality: Slightly diffuse

The Greenbriar Boys are what Nat Hentoff has called citybillies. They come from Swarthmore, C.C.N.Y., and the University of Wisconsin, but they have attained an understanding of Bluegrass music that makes most of their performances indistinguishable from what I used to hear on the radio when I was growing up in West Virginia. I mean that as a compliment: you couldn't get closer to the real article than they do, for instance, on *Long Lonely Day*. On other pieces, they show a fine, lively spirit, and they are all excellent

LAFAYETTE RADIO ELECTRONICS

NEW! LAFAYETTE 70-WATT COMPLETE AM-FM STEREO RECEIVER

Just Add Speakers and Enjoy FM, FM Stereo
and High-Quality AM Reception



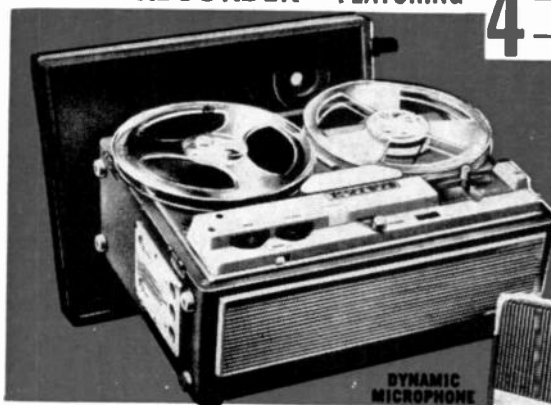
199⁵⁰

99-0005WX

- A powerful 70-Watt Amplifier plus Complete Pre-amplifier Control Facilities plus a Standard AM Tuner plus a sensitive FM Tuner plus an FM Stereo Tuner—all on One Compact chassis ■ Amazing FM "Stereo Search" Circuit Signals Presence of Stereo Broadcasts
- Tuned Nuvistor "Front End" provides Greater Sensitivity, Lower Noise
- Bar-Type Tuning Indicator for AM and FM ■ Variable AFC Control ■ Imported

THE WIDELY ACCLAIMED LAFAYETTE RK-137A

TAPE RECORDER FEATURING **4**—TRACK STEREO PLAYBACK†
4—TRACK MONAURAL RECORD PLAYBACK



With Electronic Track Selector Switch, VU Recording Level Meter and Pause Switch For Instant Editing

Includes Lightweight carrying case, dynamic microphone, output cable, 7 inch empty tape reel.

89⁵⁰

99-1511WX

**TAKES REELS
UP TO 7"**

- Two Speeds—3¾ & 7½ ips • Pause Lever Provides Instant Stop for Editing • Record—Erase Safety Switch • Fast, Rugged Shift Lever Control • Extension Speaker Jack • High Impedance Monitoring Jack • VU Meter Recording Level Indicator • Electronic Track Selector Switch • Specially Designed Heavy-Duty 6x4" PM Speaker • Separate Erase and Record Heads • Imported

† adaptable to
stereo playback

FREE! LAFAYETTE RADIO ELECTRONICS

1965 CATALOG No. 650

Over 500 Pages
Featuring Everything
in Hi-Fi from the
"World's Hi-Fi &
Electronics Center"
See the Largest Selection in
Our 44-Year History!

Mail the Coupon for
your FREE 1965 Lafayette
Catalog.

Lafayette Radio Electronics Dept. HMB-5 P.O. Box 10 Syosset, L. I., N. Y. 11791

Send me the FREE 1965 Lafayette Catalog 650 enclosed;

send me #.....

(Prices do not include shipping charges).

Name.....

Address.....

City.....State.....Zip.....

instrumentalists. Perhaps the finest of their numbers are a sad, mourning *Roll on John* and an ironic assassination song, *McKinley*. Their instrumentals are fine, too: one of them, *Minor Breakdown*, sounds almost like Jewish music.

Where these citybillies part company with hillbillies is on those numbers where they mock their material. It must be said, though, that they do it better than the Kingston Trio or Peter, Paul and Mary, who want to be more sophisticated than those corny old songs. *Ragged but Right* contains a sharp aside about their own profession, and *Blues My Naughty Sweetie Gave to Me* has a wonderfully accurate period spoof at the end.

The Greenbriars aren't Flatt and Scruggs or Bill Monroe, but they are the best answer to these the urbanites have. The mono-

phonic version has greater clarity than the stereo. J. G.

© ® BESSIE GRIFFIN: *Ob Glory Hallelujah!* Bessie Griffin (vocals); unidentified instrumental accompaniment. *How Great Thou Art: When Day Is Done; Lord, Look Down: Eternity*; and eight others. EPIC BN 26101 \$4.98, LN 24101* \$3.98.

Performance: Forceful
Recording: Good

Bessie Griffin is a gospel singer with a robust, exultant sound and a powerful beat. She is not on the magisterial level of Mahalia Jackson, nor does she possess any strikingly individual characteristics. Yet Miss Griffin is a more than competent representative of the Negro gospel tradition.

The only mistake in this album is that made by whoever conceived of adding lush strings to several tracks. The effect is somewhat similar to putting ice cream in bourbon. Fortunately, for most of the album Miss Griffin's support is a rhythm section alone. N. H.

RECORDING OF SPECIAL MERIT

© ® CISCO HOUSTON: *A Legacy*. Cisco Houston (vocals, guitar). *Black Is the Color: Precious Lord: Midnight Special: Don Tucker*; and eight others. DISC DS 1103 \$4.98, D 1103* \$3.98.

Performance: Superior Cisco
Recording: Strong sense of presence
Stereo Quality: False

Disc is an adjunct of Folkways Records, and according to Folkways, these tracks by the late Cisco Houston are being released for the first time. Houston was a singer of unusual sensitivity, and had the ability to make a broad range of material sound spontaneously autobiographical. While his voice was not in itself a remarkable instrument, he so thoroughly understood the background and essence of the songs he chose to interpret that he attained that quality of artlessness that is one of the most difficult of all arts to master.

Nearly all the songs in this collection are familiar, but Houston makes them come freshly alive. As for sound quality, the original monophonic recording has been "reprocessed" into simulated stereo that neither clarifies nor heightens the music. N. H.

© ® TOM PAXTON: *Ramblin' Boy*. Tom Paxton (vocals, guitar), Barry Kornfeld (banjo, second guitar, harmonica), Felix Pappalardi (guitar). *Harper: Goin' to the Zoo: When Morning Breaks: Daily News: The Last Thing on My Mind*; and ten others. ELEKTRA EKS 7277 \$5.95, EKL 277* \$4.98.

Performance: Calm and assured
Recording: Excellent

Tom Paxton is often spoken of as one of the best of the new breed of folk composers. He shares the preoccupations of most other practitioners of his paradoxical craft—automation, civil rights, civil liberties, Kentucky miners, the Right Wing. There is an occasional flash of real wit, as in *What Did You Learn in School Today?*, but Paxton is generally limited to the obvious social perceptions, and seldom adds much to our understanding of the things he sings about. No matter how deeply felt his songs may be—and some of those dealing with love and nostalgia obviously are—the lyrics, with their "lips like sherry wine" and "lonesome freights at 6:08," sound as though they were written in an attempt to conform to some idea of folk practice rather than as a reflection of personal experience.

Paxton's real gift is for creating easily remembered melody that sounds as though it might be folk song. As a performer, he is much improved since I heard him in person about a year ago—natural, charming, and easy—and he has good backing here. For the best of Paxton, you might listen first to *I Can't Help But Wonder Where I'm Bound* and *Ramblin' Boy*. J. G.

© PETE SEEGER: *Folk Songs by Pete Seeger*. Pete Seeger (vocals, banjo, guitar). *Careless Love: John Henry: This Train*:

A 10-MINUTE COURSE ON MICROPHONES TO EXPLAIN A PHENOMENAL SUCCESS STORY



Why the new 8000 is the most demanded microphone (of its kind!)

New University 8000: \$29.95.
With slide switch (the 8100): \$31.50.
Model DS-10 Desk Stand: \$6.95.

It's a cardioid. It's dynamic. It's shock-mounted. It offers variable impedance and uniform wide-range response. It's designed and made by LTV/University and it's less than \$50.00. Less than any other cardioid! It's only \$29.95. And it's sold with the world's only five-year microphone warranty!

The new University 8000 is a "first" and "only." For those who like to be exclusive, that's one reason for buying it. The important reasons may be found in the following microphone buyers' guide!

There Are Cardioids...and Cardioids. All cardioids are essentially "deaf" to sounds originating from the rear. They're invaluable for eliminating background sounds, for use in noisy and reverberant areas, for reducing feedback and for permitting a higher level of sound reinforcement before feedback would normally occur. BUT—not every cardioid uses rugged dynamic generating elements. There are crystal cardioids which offer high sensitivity and output. But their response is limited; deterioration is rapid due to heat, humidity, rough handling. The University 8000—a cardioid dynamic—is virtually indestructible.

Tape Recording. Cardioid mikes are essential for quality recordings. They pick up only the performer over a wide frontal area. They prevent the output of speakers from affecting the mike, thus eliminating feedback squeal, and permit recordists to work from far or near. For stereo, only cardioids can assure proper balance, if both are matched. University quality control makes any two 8000's absolutely identical "twins" to assure full stereo effect. Realism. The new 8000 offers wide-band response, extremely uniform to eliminate sibilants (hissing S's), bass boom and tinny treble. Its reproduction quality is virtually indistinguishable from the live performance. The 8000 has variable impedance—30/50 to 20,000 ohms, and comes with a 15-foot cable. For complete specifications, ask your dealer for literature or write LTV/University, 9500 W. Reno, Oklahoma City, Oklahoma, Desk D-25M.



9500 West Reno, Oklahoma City, Okla.

Freight Train; Banks of Marble; and seven others. CAPITOL. W2172 \$1.98.

Performance: Substandard
Recording: Okay

This Capitol recording by Pete Seeger was recorded by Moses Asch and "released by agreement with Folkways Records," so it probably dates from before Seeger's present Columbia contract. It is far from the best of his discs. Columbia has wisely recorded Seeger primarily before audiences, where his marvelous ability to achieve instant rapport adds to his performances. This studio recording lacks the excitement he can generate in other circumstances.

Seeger has never been an outstanding singer—even his wildest fans would probably admit that. On *Old Maid's Song*, however, he shows that he is a superb folk instrumentalist. He is often unconvincing as a blues singer, and that holds true here for the Hank Williams-styled *T.B. Blues*.

Despite his limitations, Seeger will sing any song he likes. There is an Indian-based piece here by Peter LaFarge called *Coyote*. It involves a generous use of falsetto, and Seeger makes an endearing but embarrassing try at it. Also on the debit side is still another version of a song everyone has probably had enough of—*Jimmy Crack Corn*, more familiarly *Blue Tail Fly*.

There are too many other Seeger albums around for you to concern yourself with this one. J. G.

© THE THREE D'S: *New Dimensions in Folk Songs*, Dick Davis, Duane Hiatt, Denis Sorenson (vocals and instrumental accompaniment). *The Vinegar Man; The Highwayman; The Riddling Knight; Gunga Din*; and six others. CAPITOL. ST 2171 \$4.98, T 2171* \$3.98.

Performance: Overly studied
Recording: Too much echo

By any remotely reasonable definition of the term folk song, this album has nothing to do with the idiom. Its title, "New Dimensions in Folk Songs," would be more accurate if changed to "New Dimensions in Gimmickry." The Three D's are college students who have set familiar poems to quasi-folk melodies. The idea, if it is to work at all, requires a great deal more sensitivity and musical background than these young men apparently possess. The three are bland of voice and mechanical in their beat. One minstrel who had some success with this kind of fusion is Richard Dyer-Bennet, but he is known to ponder for years over the right setting for a particular short poem.

There are two minor achievements—Lewis Carroll's *Jabberwocky* and Sara Teasdale's gentle but chilling *Soft Rain*. The rest are either exercises in sentimentality or just wrong musically. The setting of *Annabel Lee*, for instance, deprives the poem of all its ominous mystery, and the dry, desperate elegance of *Richard Cory* is beyond the ken of these performers. The most vulnerable track of all is *Gunga Din*, presented in a way that might have scored high marks in an elocution class thirty or forty years ago. I would not, however, recommend that the Three D's sing it to contemporary college audiences that include members of CORE or SNCC. N. H.

(Continued on page 114)

FEBRUARY 1965



Even if the new Uher 8000 by Martel did not have the exclusive Dia-Pilot it would still be a great tape recorder.

Why? Because only the Uher 8000 offers:

"Akustomat"—you simply speak and the machine records... you stop speaking and machine stops. No wasted tape. Fully transistorized, 4 speeds—4 heads—4 track stereo—4 track mono with built-in mixer control for both channels; synchronous sound with sound recording, multiplay sound on sound, plus echo effects; automatic end of reel shut-off; Console sound—featuring two built-in speakers for perfect separation or can be used as a tape deck... and the exclusive Dia-Pilot*, a built-in impulse transmitter for fully automatic control of slide projectors and animated displays.

No wonder Audio Magazine reported, "... practically any use that can be imagined is possible with the Uher 8000 by Martel."

See and hear the Uher 8000 Martel at your dealer or write for complete literature.

MARTEL ELECTRONICS

Los Angeles: 2356 So. Colner; New York City: 1199 Broadway
Chicago: 1141 Merchandise Mart Plaza

CIRCLE NO. 58 ON READER SERVICE CARD

ROCK GET OUR QUOTE
BOTTOM
STEREO • HIGH FIDELITY
PRICES

PLUS THESE RABSONS EXTRAS

- Established 1905 58 Years of Reliability
- Franchised Protection Plus
- Rabsons Special Two Year Guarantee
- Easy Payment Plan Up to 24 Months to Pay
- Each Component Double Packed to Insure Safe Arrival... At no extra charge
- Rabsons Sells ONLY Factory Fresh Merchandise in Original Factory Sealed Cartons

SO WRITE RABSONS
Whatever your HI-FI requirements and receive

FREE A \$1.00 genuine Miracle Record Cleaning Cloth with EVERY Quotation from Rabsons on a component or system of your choice.

RABSONS -57 ST. INC.
119 West 57th St., New York 19, N.Y.
Area Code 212 Circle 7-0070
Diagonally opposite Carnegie Hall

CIRCLE NO. 34 ON READER SERVICE CARD

One of the most important musical events of our time

HOROWITZ
PLAYS
SCARLATTI

COMING SOON ON
COLUMBIA RECORDS

©COLUMBIA MARCAS REG. PRINTED IN U.S.A.

CIRCLE NO. 68 ON READER SERVICE CARD

113

THEATER

RECORDING OF SPECIAL MERIT

© © REPRIS REPERTORY THEATRE: *Finian's Rainbow*; *Guys and Dolls*; *Kiss Me Kate*; *South Pacific*. Frank Sinatra, Bing Crosby, Dean Martin, Sammy Davis Jr., Jo Stafford, Dinah Shore, Rosemary Clooney, Phyllis McGuire, Hi-Lo's, Mary Kaye Trio, others (vocals); orchestra, Morris Stoloff musical director. *How Are Things in Gloccamorra?*; *Old Devil Moon*; *If I Were a Bell*; *I'll Know: A Bushel and a Peck*; *Why Can't You Behave?*; *So in Love*; *Too Darn Hot*; *Some Enchanted Evening*; *Happy Talk*; *This Nearly Was Mine*; and forty others. REPRIS 4FS 2019 four 12-inch discs \$10.40, 4F 2019 \$8.40.

Performance: Bright
Recording: Excellent
Stereo Quality: Rich

There are those of us who think that, while much excellent light music has been written for Broadway musicals, the best performances of it are not necessarily the originals. Often, it is only when you hear one of the better pop singers do a song from a show that you begin to realize how good it is. That marble-throated crowd on Broadway has little idea of how to extract the essence of a melody. But, the original-cast album aside, show tunes usually get recorded singly, so one doesn't get to hear them in relationship to the others in the same musical.

Frank Sinatra, who is credited with conceiving the idea for this four-disc package—no doubt the first of many, if this one suc-

ceeds—has come up with an excellent solution to the problem. With some of the most seasoned performers of popular music in America, he has re-created these four shows—or rather, he has almost re-created them. Actually, no attempt is made to have a given performer play a given role. Some songs that were for solo voice in the original shows, for example, are done here by the Hi-Lo's. Continuity of role on each disc would have been an asset.

This shortcoming notwithstanding, these performances make better record listening than the originals. For one thing, the orchestrations are head and shoulders above the originals. The arrangers have been able to utilize the full scope of the talent to be found among Hollywood's studio musicians. Another thing makes these charts more interesting than the originals: the originals were scored for the weaknesses of singers with ears for the harmony of 1895. As often as not in Broadway shows, the orchestra will play unison with the melody of the singer, who otherwise couldn't find his way through the tune. But given singers of the caliber and experience of those who participate in this Reprise project, the arrangers, freed of the necessity of hand-feeding the singers, have come up with some really interesting background writing. What is more, a number of the performers, particularly the Hi-Lo's, know how to swing. I never heard a Broadway singer who did.

Sinatra himself is in excellent voice here. Surprisingly, Dean Martin also sings quite well. He eschews clowning to address himself to the songs with respect and care. All

the singers are excellent, in fact, excepting Rosemary Clooney, whose slow vibrato has always bothered me.

The arrangers are such men as George Duning, Nelson Riddle, Skip Martin, Jerry Fielding, Marty Paich, and Billy May. Musical director Morris Stoloff has pulled all the parts of the project together commendably well.

Purists who want to hear show scores complete with stiff phrasing, sharp and flat notes, and utter absence of swing won't like this project. I like it very much. I hope it finds a large and ready audience and that it is the first of many such packages. Though the discs are being issued as a unit, they will be available separately also. G. L.

SPOKEN WORD


RECORDING OF SPECIAL MERIT

© © THE COMMITTEE. Scott Beach, Hamilton Camp, Garry Goodrow, Larry Hankin, Kathryn Ish, Ellsworth Milburn, Irene Riordan, Dick Stahl, Alan Myerson, director. REPRIS FS 2023 \$5.98, 2023 \$4.98.

Performance: Hilarious
Recording: Ingenious
Stereo Quality: Exceptionally good

There is something of the missionary spirit in the so-called theater of improvisation in this country. Legend has it that the movement began at the Crystal Palace in St. Louis and gradually proliferated until "The Premise" in New York and "The Second City" in Chicago were attracting crowds with a kind of satire that had not been applied to political


AIRBORNE STEREO
ENTERTAINMENT



FROM
30,000
FEET


The airlines and the Navy know headset quality. They demand the best. That is why they depend upon Telex.

UNDERWATER
HEADSET



TO
30 FATHOMS
DEEP

STEREO
HEADPHONES



NOW...
IN YOUR
LIVING ROOM

Telex Hi-Fi Stereo headphones add a thrilling new dimension to your stereo. Deep mellow bass. Brilliant highs. Separation that puts you "in" the concert hall. And best of all, feather light for comfort.

Your stereo deserves the unmatched performance of Telex headphones. *You* deserve the assurance of quality that only 25 years of acoustic engineering leadership in headsets can provide. Telex Corp., 3054 Excelsior Blvd., Minneapolis.

ST-10: 16 to 15,000 cps response, 12 oz., super-soft ear cushions, tan, precision constructed of stainless steel and high-impact plastic. **\$24.95**

ST-20: same as ST-10, but with separate channel control on each earpiece. **\$29.15**

ASK YOUR DEALER FOR A DEMONSTRATION OR WRITE FOR INFORMATION

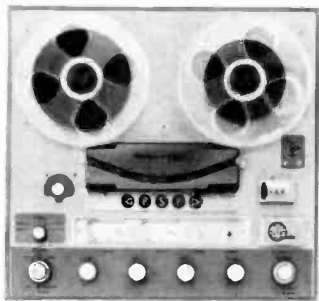


TELEX

PRODUCTS OF SOUND RESEARCH



It's a masterpiece!



RETRO-MATIC 220

Exquisite quarter track tape recorder for dedicated music connoisseurs.

Bringing hours of immeasurable pleasure to true music lovers, the Retro-Matic 220 sparkles with practical features (not superfluous gimmicks).

Three-way reverse play, four heads, three motors (HSM capstan drive), "feather-touch" pushbuttons with optional remote control, two speeds, records and plays mono or stereo with 20-25,000 cps frequency response.

Your Retro-Matic 220 will reward you with exciting performance and, by virtue of its unique versatility, provide you with techniques for the modern concept of tape recording now and in the future. Solidly engineered and meticulously made by

SKILLED AMERICAN CRAFTSMEN

for \$860.00



Viking OF MINNEAPOLIS, INC.

9600 Aldrich Ave. So. Minneapolis, Minn. 55420

CIRCLE NO. 46 ON READER SERVICE CARD
FEBRUARY 1965

events since Will Rogers stopped twirling his lariat. If I read the program right, "The Committee" was established by a pair of evangelists from "The Second City" who rolled westward to San Francisco for their honeymoon and were soon gathering money to raise another temple to the improvisatory faith at North Beach. As things stand today, after briefly looking in on the product currently on sale by the "Second City" and "Premise" people in New York, I personally vote "The Committee" best of the breed. On stage, it is a joy to watch this young group tackle a skit. They rarely fumble, and never mistake bad taste for boldness. On records they seem even funnier than they do in a Broadway theatre, which lacks the intimacy this kind of comedy deserves. Besides, much of the water has been squeezed out, since they do not have to fill up a two-hour program. Almost every item on the agenda detonates successfully. Particularly devastating are "Sex on Campus," a scene between Kathryn Ish and Larry Hankin wherein a pair of college students demonstrate the difference between mere public relations and real accomplishment in the art of seduction; "Bar Scene," set in a gay bar where a man who has wandered in by mistake is thoroughly unstrung by a wicked chap named Larry Pritikin ("I'm a heterosexual." "Oh? Are you registered?") and "Pavlov," in which the great scientist falls prey to his own methods of conditioning. The girls are given their chance in a ten-minute dialog involving two re-united college chums who discuss with embarrassing realism the exploits of their active summer. The show ends with the whole ensemble turning into musical instruments for a travesty on music appreciation methods that should be required listening—for punishment—for music educators. P. K.

RECORDING OF SPECIAL MERIT

© ● EURIPIDES: *Medea*. Judith Anderson, Anthony Quayle, others. Howard Sackler, director. CAEDMON Theatre Recording Society 302 two 12-inch discs \$11.90 stereo and mono.

Performance: **Stunning**
Recording: **Beautiful**
Stereo Quality: **Spacious**

For twenty-three centuries *Medea* has been chilling the spines of audiences, but it is hard to imagine any performance, even under the sky of Athens, more beautiful or more bloodcurdling than this one for the phonograph. *Medea* does not seem so much to be peopled with characters as with the demons that hide in the heart, unconscious forces which here are loosed to seize control of human behavior. Packed into the play's terse confines are all the cruelty, treachery, and rage of which man is capable.

We find *Medea* in the midst of suffering, jilted by her husband Jason after she has helped him to regain the golden fleece in her native land of Colchis. Now, in Corinth, he is about to marry the king's daughter Creusa, sending *Medea* into exile. When *Medea* realizes that pleading with Jason will get her nowhere, that she is to be banished and separated from her children unless she consents to share her husband with his new wife, she asks for twenty-four hours to settle her affairs. By the time the day is over she has murdered both Creon and Creusa with a



*Studio quality
tapes on the...*



Studio 96

A "natural" for serious recordists, broadcasters and sound studios.

Two speed tape transport with automatic sequence braking, choice of hyperbolic head configurations, hysteresis capstan drive and heavy duty reel drive motors, remote control jacks and 10½" reel capacity. Superbly smooth tape handling — interlocked "fool-proof" switching — fit for a pro.

Rack Mount ready from
\$552.00

Also matching electronics and portable cases.

**MADE BY SKILLED
AMERICAN CRAFTSMEN
AT**



Viking OF MINNEAPOLIS, INC.

9600 Aldrich Ave. So. Minneapolis, Minn. 55420

CIRCLE NO. 63 ON READER SERVICE CARD
115

AT LAST!
A PROFESSIONAL
CONDENSER
MICROPHONE
UNANIMOUSLY ACCLAIMED
BY AUDIO EXPERTS —
FOR ONLY
\$99.50!



We made recordings with uniformly excellent results . . . its sound is indistinguishable from that of the much more expensive reference microphone, without background noise, hum or any detectable coloration.

— *Electronics World*

It is evident that its response is very smooth, and within 3db from 20 to 15,000 cps, the calibration limits of the reference microphone . . . brings fully professional performance within reach of the serious audio hobbyist.

— *Hi-Fi Stereo Review*

. . . A whale of a performer—response: flat within 2db 30 - 5kc/s, 4db10 - 17 kc/s, 1 db at 20k/cs.

— *Audio*

. . . At first we were skeptical that a condenser microphone selling for the low price of the PML could measure up to the expensive ones we already have. Much to our surprise **THEY OUTPERFORMED THEM!**

— *Alto Sound Studios, Inc*

Actual Size

EVERYBODY'S TALKING ABOUT THE

PML
 SWEDISH ENGINEERED
MICROPHONES

Yes! there is no other "mike" like the PML . . . it matches or surpasses calibration limits of expensive reference mikes . . . its only 2 3/4" but outspans the biggest in performance . . . is used in recording and broadcast studios . . . but priced to bring fully professional performance to the serious recordist and artist. **WANT TO HEAR THE PROOF?** Send 25¢ to cover cost of mailing & handling for a high quality stereo 33 1/2 rpm recording of the Orchestra Sinfonica di Roma's Nocturne for Strings by Nicholas Flagello, recorded with PML exclusively.

10 DAY TRIAL OFFER

To demonstrate the difference a PML can make your dealer will let you test it for 10 days — if not delighted your money will be fully refunded.

See your dealer or order from

ERCONA CORPORATION
432 PARK AVE. SO., NEW YORK 16, N. Y.

CIRCLE NO. 67 ON READER SERVICE CARD

poisoned veil (as Circe's sister she is well versed in sorcery) and has killed her own two little sons before leaving for Athens to seek the refuge promised to her by King Aegeus.

Judith Anderson has been playing Medea since 1947, and she has just about brought the role to perfection by this time. She is able to reveal every facet of sorrow, jealousy, pride, and ferocity implicit in the part. Anthony Quayle brings the spoiled Jason to life in all his insensitivity and selfishness. The supporting players make every line glow with beauty and high feeling. The whole production is lean and propulsive. The chorus, for example, is limited to the voices of three women, and never for a split second do any of them falsify a line with the amateurish kind of prattling that can instantly reduce the solemn tone of Greek drama to absurdity.

The director, as is his custom, uses the various voices of his characters like instruments, playing speech against speech in a fugal development. He has also supplied a musical score for wind instruments, tambourines, and muffled drums that underline the action's moods with intelligence and discretion—up to the last moments, when all is enveloped in an ominous mist of semimusical sound. Stereo is used to achieve a spaciousness that creates the illusion of an almost outdoor grandeur. Rex Warner's translation is hard and clear, free (like the production it receives) of superfluous embellishment and rhetoric.

P. K.

© JAMES JOYCE: *Ulysses (Hades)*. J. Tyler Dunn, Lawrence Hanratty, Richard Alan Hughes, Norman Isaacson, John Boylan, Sam Corsi, Maureen Aszталos, Tony De Fusto, Francis Walsh, Fred Baube (readers) Zack R. Bowen and J. Tyler Dunn, directors. Folkways FL 9814 \$5.95.

Performance: Amateur
 Recording: Good

With a grant-in-aid from the Research Foundation of the State University of New York, Mr. Bowen and Mr. Dunn, as dauntless a pair of educators as it is possible to imagine, started some time ago to make recordings of various sections of *Ulysses* in the form of dramatized readings. Leopold Bloom, the hero of Joyce's monumental novel, is a reincarnation of Odysseus in the form of a Dublin Jew who, in the course of one day in his life, relives the entire Odyssey. In the first album released in this series—"The Lestrygonians" (FL 9562)—Mr. Bloom is observed during a walk at lunchtime in search of a place to eat. The Lestrygonian cannibals turn out to be the Dubliners, gorging on food and ale in a steamy restaurant, at the sight of whom Bloom's gorge rises. The technique followed by Bowen and Dunn was to use a large cast to represent the various voices in the story and to supply a background of the songs Joyce indicates are never very far from the threshold of his hero's consciousness. The results very successfully revealed the plan and intent of Joyce's work. The same is true of the present record, which deals with the chapter that covers a morning visit by Bloom and friends to a cemetery for the funeral of a crony named Paddy Dignam. In the course of the ride to the funeral, Bloom is beset by images of death and horror (interwoven with his own woolly and wonderfully inaccurate understanding of the latest scien-

tific discoveries of his day) as he dwells on mortal frailty.

The contrapuntal treatment of Bloom's inner voice and the voices of his acquaintances—Martin Cunningham, Simon Dedalus, and the others who accompany him to the funeral or are encountered on the way—is made marvelously clear. The dirges and popular songs that go through Bloom's head intensify the mood and meaning of each passage. And the narration moves all elements forward.

Unfortunately, the record can be recommended only to those who are curious about Joyce's methods and not to the listener in search of professional entertainment. Aside from Richard Alan Hughes, who gives an understanding and suitably Gaelic portrayal of Bloom, the cast are hopeless amateurs. What they are aiming for in this series is



JAMES JOYCE

(Sketch by Augustus John, Paris, 1930)

magnetic and instructive, and much scholarly ingenuity is expended. It can only be hoped that a group of real actors under a keen director will discover these scripts and transform them into the kind of first-rate theatrical experience required for effective projection on recordings.

P. K.

© THE KENNEDY WIT, David Brinkley (narrator), RCA Victor VDM 101 \$4.98.

Performance: Remarkable
 Recording: Resourceful

"To hear his voice again is to bring tears and smiles together," says Adlai Stevenson in his introduction to this new disc. Thus the right and inevitable mood is set for this collection of excerpts from speeches, press conferences, and off-the-cuff remarks by the late President Kennedy, issued as a companion piece to Bill Adler's best-selling book and edited too by Mr. Adler. No architect's memorial could be a better tribute to the late President's keen mind than an album such as this, so free is it of all hollow solemnities and ponderous eulogizing. Narrated—somewhat more explicitly, perhaps, than is strictly necessary—by David Brinkley, the record is a fast-moving survey of Kennedy's hard-driving brand of humor all the way from a barrage of verbal fire aimed at Nixon in the midst of an Alfred E. Smith dinner at the Waldorf Astoria to

BETTMANN ARCHIVE

MORE and BETTER

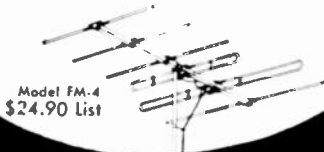
FM Stereo Multiplex BROADCASTS

FOR YOU

with a

FINCO®

AWARD-WINNING FM Antenna



Model FM-4
\$24.90 List

World's Most Complete
line of HI-FI Phased

FM ANTENNAS

Write for Catalog 20-213.

THE FINNEY COMPANY
34 WEST INTERSTATE BEDFORD, OHIO
DEPT. H. D.

CIRCLE NO. 22 ON READER SERVICE CARD

SAVE MONEY on
NATIONALLY
ADVERTISED BRANDS
**HI-FI
COMPONENTS
TAPE
RECORDERS**



TAPES,
ACCESSORIES
SLEEP LEARN KITS
MERITAPE

Top Quality Recording Tape

- Franchised Distributors
- Factory Sealed Cartons
- Up to 2 yrs. Mfg. Warranty

Write for our
VERY LOW QUOTATIONS

FREE CATALOG

DRESSNER

1523 Jericho Tpke. New Hyde Park 31, N.Y.
Visit Our Showroom

CIRCLE NO. 17 ON READER SERVICE CARD
FEBRUARY 1965

that historic moment in France, in June 1961, when the President announced, "I am the man who accompanied Jacqueline Kennedy to Paris."

Kennedy could tell a funny anecdote and tell it well—there's one about Arthur Goldberg, when he was Secretary of Labor, getting lost in the Alps and shouting down to his Red Cross rescuers, "I gave at the office!" Kennedy could satirize himself better than anyone else could, and the album includes an endearing takeoff he did at a press dinner on his own ultimatum to the steel industry. He was a master, too, of the comic line that clears the air at the start of a serious address, and there are a number of these. But he was in his best form when he was thinking on his feet, rapping out a flashing retort at a press conference without the benefit of previous thought or collaboration, and so the record sparkles most in those invaluable moments when he locked horns with the gentlemen—and ladies—of the press.

Some of this material has been on discs before, but never set out in such dazzling array, or so resourcefully put together. The album's chief virtue as a document—its comprehensiveness—weakens it a bit as entertainment. It really is almost too much for a single sitting to hear the many-sided orator that Kennedy was in the single key of comedy. The sound is quite good, considering the many sources from which the material had to be culled.

P. K.

© ALEXANDER POPE: *The Rape of the Lock*. Peggy Ashcroft, George Rylands, Joan Hart, Margaret Field Hyde, Dennis McCarthy, John Nettleton, Janette Richer, Prunella Scales (readers). George Rylands, director. ARGO RG 373 \$4.98.

Performance: Precious
Recording: Good

Despite the efforts of seven great English actors and director George Rylands to make this eighteenth-century satirical fantasy come alive, the enterprise is hobbled by the rigidities of Pope's metrical scheme and the ornateness of his language. "The most airy, the most ingenious, and the most delightful" of the poet's compositions, as Samuel Johnson described it, fails to convey these qualities to the ear. *The Rape of the Lock* started out as a bagatelle based upon a feud that developed between two upper-class British families when a certain Lord Petre cut off a lock of Mrs. Arabella Fermor's hair. The poem was supposed to make light of the incident and bring about a reconciliation. This piece was eventually elaborated into the five cantos and thousands of lines that make up the mock-heroic poem we have inherited. In it, a love affair between the beautiful Belinda and a "well-bred Lord" unfolds to the accompaniment of countless invisible elves, nymphs, sylphs, and other immortals who flit about her through her day. "A toilette," wrote Hazlitt, discussing the poem, "is described with the solemnity of an altar raised to the Goddess of vanity . . . the little is made great, and the great little." Mr. Rylands and Miss Ashcroft are valiant narrators through this precious, mocking maze, but the poem is too long and labyrinthine for listening. The shapely enunciation of the rest of the cast is an asset but no solution. It was a whimsical notion to have Margaret Field Hyde, who played Ariel in Mr. Rylands' version of Shakespeare's

Assemble the finest instrument
your money can buy
NEW ALL-TRANSISTOR



Schober
**ELECTRONIC
ORGAN**

meets AGO
specifications

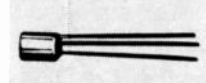
New Recital Model
compares musically to instruments
costing 4 times the price!



PIPE ORGAN VOICING—
separate, distinct—32 in
Recital Model. LIBRARY OF
STOPS™ Kit feature adds
extra plug-in voices



PIPE ORGAN TONE—all four
families of pipe tone in all
models



ALL TRANSISTOR Models
give instant response,
easier assembly, full 5 year
guarantee



REVERBATAPE® Unit—adds
"auditorium" depth and
power

plus FULL THEATRE AND CHURCH VOICING,
PERCUSSION, many other quality features!

How is it possible to acquire the skill
needed to build a splendid organ—without
any previous knowledge of electronics or
music?

While the complete organ is a complex
instrument, Schober Organ kits are spe-
cially designed for do-it-yourselfers.
Printed circuitry eliminates a lot of the
work and makes errors almost impossible.
Many parts come preassembled. You sim-
ply follow detailed illustrated instructions
for easy assembly, then place in assembled
and pre-finished cabinet.

You save costly factory assembly, retail
store markup—put every penny into fine
musical parts. You enjoy the finest instru-
ment your money can buy.

Schober Organ kits cost as little as \$550
in kit form, and you may spread this cost
by ordering in sections.

THE *Schober Organ* CORPORATION
NEW YORK, N. Y. 10023

SEND FOR FREE CATALOG
WITH FREE "SAMPLER" RECORD

The Schober Organ Corp., Dept. HR-18
43 West 61st Street, New York, N. Y. 10023
 Please send me without cost or obligation
FREE SCHOBER ORGAN Booklet describing
models, easy-play Pointer System, FREE
7-inch "sampler" record included.
 Enclosed find \$2 for high-quality LP 10"
SCHOBER RECORD DEMONSTRATING all three
models with different music (\$2 refunded
with purchase of first kit).

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP NO. _____

CIRCLE NO. 59 ON READER SERVICE CARD



AUDIO-COLOR

Add visual excitement to hi fi or stereo system with AUDIO-COLOR... a transistorized unit that can be easily attached to your hi fi, stereo, tape recorder... even most radios.

A moving panorama of color casts dancing images on a soft frosted screen as the music plays. Brilliance of light reflects the various volumes as it rises and falls with each beat of the music. AUDIO-COLOR is simple to build... screwdriver and soldering iron are all the tools you'll need.

Now you can see your favorite recordings or stereo tapes with the AUDIO-COLOR... a real conversation piece for music lovers and electronics enthusiasts alike.

Kit w/walnut finished cabinet.....\$44.95 Completely assembled unit in walnut finished cabinet \$54.95

Complete instructions included / Shipped Railway Express Collect—Send check or money order to:

CONAR Division of National Radio Institute, Dept. BF5C
3939 Wisconsin Ave., Washington, D.C. 20016
CIRCLE NO. 14 ON READER SERVICE CARD



Transmits voice or signal with power and fidelity to any standard FM tuner or radio. Perfect for use where mike cords are inconvenient. For broadcasting, remote tape recording, communicating or hundreds of other applications in schools, churches, theatres, plants, stores, homes and sporting activities, indoors or out. Tunable: 88-108 mc band.

IMP II-221 Transmitter only.... \$39.95
IMP II/M-222 Complete with built-in pin-head microphone \$49.95

See Distributor or write Dept. SR2
Made in U.S.A. **kinematix, inc.**
2040 West Washington Boulevard
Chicago, Ill. 60612 Area 312 • 666-0066

CIRCLE NO. 66 ON READER SERVICE CARD
118

Tempest, enact Pope's conception of the same character here. I found her dewy approach more in keeping with Pope than it was with Shakespeare. Prospero's servants were made of sterner stuff. P. K.

Ⓢ Ⓜ SHAKESPEARE: *All's Well That Ends Well*. Margaretta Scott, Prunella Scales, Peter Orr, Michael Hordern, Max Adrian, Patrick Wymark, Janette Richer, Esme Church, Roy Dotrice (players). George Rylands, director. LONDON OSA 1370 three 12-inch discs \$17.94, A 4370 \$14.94.

Performance: Splendid
Recording: Excellent
Stereo Quality: Effective

The public has somehow never warmed up to *All's Well That Ends Well*. In fact, this spirited play has the negative distinction of being the most unpopular of its author's stage works. Yet each generation must investigate and re-evaluate these matters for itself. If, even in a society which has liberated women, there remains something objectionable about this play's heroine, Helena, it is at least not on moralistic grounds that we might disapprove of this lady who rushes about Europe after a gentleman won in a scheming bargain with the King of France. The plot is intended perhaps to show how arbitrary and unfeeling *men* are in their dealings with *women*—by putting the shoe on the other foot and following the fancy through all its ramifications.

Helena is a doctor's daughter who has inherited a prescription just right for curing an unidentified lady afflicting the French king. In return for his cure the king is prepared, fairy-tale style, to grant her fondest wish. This turns out to be marriage with Bertram, a young count who wants nothing to do with her. Bertram is forced to marry Helena, but he goes off to Florence as a volunteer in a local war, swearing that he will never live with Helena unless she bears his child, a circumstance he has no intention of making possible. Helena follows Bertram to Florence and manages by a series of maneuvers to disguise herself as an Italian girl named Diana and to get him to consummate the marriage unwittingly. Meanwhile, in a subplot, Parolles, an unsavory associate of Bertram, is fooled into believing he is betraying their regiment to the enemy. He proves himself a total coward, but winds up being forgiven and provided with a livelihood, while Bertram and Helena are united in unaccountable harmony and bliss. The play's conclusion finds the king rummaging about for a husband to make things up to the cheated Diana.

As the plot develops, Shakespeare, following a curious recipe of his own, folds in generous measures of wisdom, melodious speech, farce, and fancy as well as a number of intriguing minor characters: Lafeu, an elderly courtier and unflinching fount of sophistication; the Countess of Rousillon, Bertram's mother, a woman of worldliness and compassion; Lavanche, a clown who is among the most bitter and trenchant in the Shakespearean gallery of jesters; and some French courtiers who can bandy puns and insults with the best of them.

Thanks to London's new booklet listing all the players in the now-completed Marlowe Society cycle of the plays, I can tell you that it is Max Adrian, that most artful of

actors, who gives the role of Lafeu tremendous flair; that Prunella Scales is the eloquent Helena, a Portia without the quality of mercy; that Peter Orr is an insouciant Bertram, Michael Hordern a convincingly stricken king, Janette Richer a winsome Diana and Esme Church her appealing mother, Margaretta Scott the knowing Countess of Rousillon, and Patrick Wymark the suave, cowardly Parolles. There is solid acting by all hands, and though the listener might wish for a faster pace, less reverence and more élan, this is nevertheless a handsome-sounding, thoughtful production—and the only one available. P. K.

Ⓢ Ⓜ SHAKESPEARE: *Henry the Fourth, Part One*. Harry Andrews, Pamela Brown, Dame Edith Evans, Richard Johnson, Ronald Lewis, Anthony Quayle, Sir Michael Red



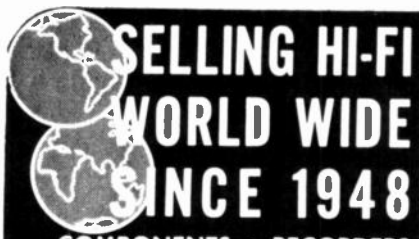
MAX ADRIAN
Tremendous flair in *All's Well*

grave, Paul Rogers (players). Peter Wood, director. CAPDMON SHAKESPEARE RECORDING SOCIETY 217 three 12-inch discs stereo and mono \$17.85.

Performance: Hearty
Recording: Superior

Henry the Fourth takes up where *Richard II* leaves off, and traces the travails undergone by the usurper of Richard's throne when erstwhile supporters try to unseat him. This rebellion "finds rebuke" in the last scene, but not before a great deal of unpleasantness and some bloodshed has occurred. Were history and these intrigues all the substance of the *Henry the Fourth* plays, they would be mere historical costume dramas. What redeems them is the presence of some of the liveliest character types in the whole Shakespearean gallery. There is the Prince of Wales, a dissolute, carefree chap who, until he is seized by remorse and patriotism in the latter half of the play, is a most entertaining companion. There is Hotspur, the choleric, obsessed foe of Henry, a study in political and personal ambition. Above all, there is Falstaff, the readily corruptible professional officer, who grows fat while kingdoms totter, who is wise, droll, and witty—and on stage often enough to keep the play from slowing down.

HIFI/STEREO REVIEW



COMPONENTS • RECORDERS
KITS • SPEAKER SYSTEMS • TAPE

- LOWEST PRICES
- ALL BRAND NEW FACTORY SEALED
- MFRS. GUARANTEES UP TO 5 YEARS
- FAST, INSURED SHIPMENTS
- GET 'QUOTES' on PACKAGE DEALS AND SAVE MORE
- SAME DAY REPLY TO YOUR HI-FI INQUIRY
- PARKING METERS AT PREMISES

• SPECIAL STEREO DYNE II DIAMOND STEREO CARTRIDGE — \$7.25 ppd.

Send for FREE "MONTHLY SPECIALS" on other Cartridges, Tapes, and Components.



125 S. East 88 St., New York 28, N. Y.

CIRCLE NO. 9 ON READER SERVICE CARD

Back Issues Available

Use this coupon to order back issues of HI-FI/STEREO REVIEW

We have a limited supply of back issues that can be ordered on a first-come, first-served basis. Just fill in the coupon below, enclose your remittance in the amount of 65¢ each and mail.

ZIFF-DAVIS SERVICE DIVISION
Dept. BCHF, 589 Broadway
New York 12, New York

Please send the following back issues of HI-FI/STEREO REVIEW.

I am enclosing _____ to cover cost of the magazine, shipping and handling.

Month _____ Year _____

Month _____ Year _____

Month _____ Year _____

Name _____

Address _____

City _____ Zone _____ State _____

No charge or C.O.D. orders please.

Mr. Wood has mounted a lucid, fast-moving, and well-acted version here. Michael Redgrave ekes every ounce of fevered drama from the role of Hotspur. Anthony Quayle shows a Gargantuan humor in realizing the possibilities in the character of Falstaff, drunk or sober, erect or on his ear. Edith Evans as the tavern hostess Mistress Quickly and Pamela Brown as Hotspur's wife appear only briefly, but they enliven things when they do. Richard Johnson is a likeable Prince of Wales and Harry Andrews a thoroughly kingly Henry to the end. P. K.

Ⓜ SHELLEY: *Poems*. Patrick Garland, Richard Marquand, Gary Watson (readers). ARGO RG 380 \$4.98.

Performance: Fervid
Recording: Good

Shelley, the very prototype of the nineteenth-century Romantic, possessed a lyric genius that was unsurpassed in his era. His sensuous, melodious verses seem to wage a Promethean struggle to free themselves from the cold page and sing aloud. Previous recordings have failed to set them soaring; this one does. Richard Marquand in particular strikes just the right note of lyrical fervor as he reads passages from the essay *The Defence of Poetry* and the poem *Prometheus Unbound*, as well as the poems *Ozymandias*, *Love's Philosophy*, and *Music When Soft Voices Die*. Mr. Watson and Mr. Garland are a bit heavier, and they breathe hard over some of the longer selections, such as *Ode to the West Wind* and *Adonais*, but the total effect is quite just. The material is chosen to present examples not only of oft-anthologized masterpieces, but also of some of the revolutionary poems such as *The Mask of Anarchy* and the final chorus from *Hellas*. P. K.

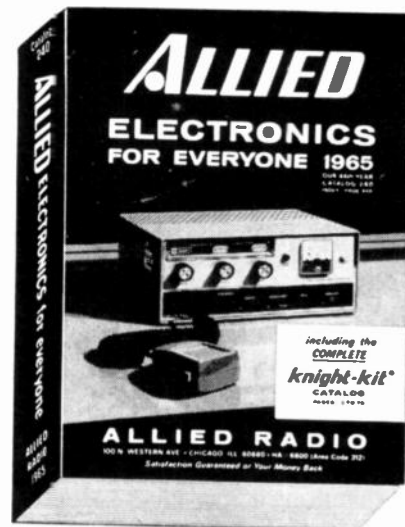
Ⓜ THE STAR MAIDEN AND OTHER INDIAN TALES. Anne Pellowski (reader). CMS 500 \$4.98.

Performance: Pleasant
Recording: Adequate

Miss Anne Pellowski, assistant storytelling and group work specialist at the New York Public Library, is an old hand at reading to children at storytelling sessions in the park. She does not approach her work with the glib charm of a professional actress, but speaks slowly, clearly, and gently, so that one can believe the photograph on the album cover showing her charges surrounding her in rapt attention. She is sweet but never syrupy.

The four stories on the disc, all from American Indian sources, are enchanting. There is one about a raccoon who offers his mittens to an old woman in return for ridding him of fleas and then demands the mittens back. Another is an elaborate fantasy about a maiden from outer space who keeps shuttling back and forth between the "starry plains" and earth until somehow the entire animal world is involved in her concerns. The story of Chief Brown Bear, who rescues his wife from underwater captivity, is moving. Finally, there is a comical horror tale that explains why the rattlesnake sheds its skin. There are many more elaborately produced children's records that are entirely devoid of the pleasures youngsters might discover in this one. P. K.

save most on
STEREO HI-FI
and tape recording



free!

send today for your money-saving

ALLIED

1965 catalog

490 Value-Packed Pages: See the world's largest hi-fi selection, including special buys available only from ALLIED. Save on complete Stereo systems, famous-make components, everything in tape recording. Extra savings on exclusive KNIGHT® components. For everything in hi-fi, for everything in Electronics, send for your Free 1965 Allied Catalog.

save most with build-your-own

knight-kits®

See what's new—see over 90 great easy-to-build kits: Hi-Fi, Hobby, CB, Shortwave, Amateur, Automotive, Intercom, Test Instrument—savings up to 50%.

EASY TERMS: Use the convenient Allied Credit Fund Plan.

satisfaction guaranteed
or your money back

ALLIED RADIO

ALLIED RADIO, Dept. 10-B
100 N. Western Ave., Chicago, Ill. 60680
 Send FREE 1965 ALLIED Catalog

Name _____
PLEASE PRINT

Address _____

City _____ Zone _____ State _____

CIRCLE NO. 3 ON READER SERVICE CARD



CROSS FIELD ADVANCES TAPE TECHNOLOGY

By Cliff Whenmouth, President
Magnetic Tape Duplicators

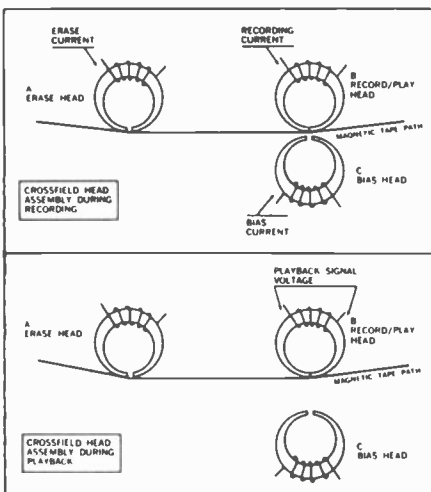
An audio engineer reports on the capabilities of the Cross Field Concept

Is the Cross Field concept of tape recording a "gimmick"? Or is it, indeed, the long-sought-after solution to the problem of high frequency losses at slow speeds? Along with most audio men, I have watched the performance of the Cross Field concept closely since its introduction a year ago. After exhaustive testing—in the studio, in home sound systems and out in the field—there is no doubt but that the Cross Field is a brilliant success.

As applied by Roberts Electronics, in that firm's Cross Field Model 770 4-track stereo tape recorder, the problems of loss of high frequencies at slow speed and of excessive head wear are neatly resolved. In fact, the performance of this remarkable instrument may very well set a new standard for the entire tape recording industry!

Unique Cross Field Head Assembly

To achieve its high frequency response at slow speed, the Roberts Cross Field 770 employs an unique recording and playback technique involving three heads:



1. A conventional Erase Head, which erases the tape immediately prior to recording, as is normal practice.
2. An extraordinary Record/Play head with the highest resolution in the industry—a gap width of only 40 millionths of an inch. During playback, the narrow gap

width picks up the very short recorded wave lengths necessary to provide high frequency response at 1 7/8 IPS. (These short wave lengths cannot be picked up by wider-gap heads in conventional recorders.)

3. The unique separate Bias Head which provides the bias field during recording, and which automatically swings out of the field during playback. The tape never touches the bias head, which is therefore not subject to wear.

Opens Another Octave in High Frequency Spectrum

The correct blend of bias and recording fields accounts for the remarkable performance of the Cross Field concept. In the Roberts 770, an entire octave in the high frequency spectrum, which has never before been captured on tape, is recorded and played back. (Other recorders, by combining the recording and biasing functions in a single head, erase these high frequencies as they are recorded.) Frequency response of the Roberts Cross Field 770 has been established as follows:

at 7 1/2 IPS—from 40 to 22,000 CPS ± 2dB
at 3 3/4 IPS—from 40 to 18,000 CPS ± 2dB
at 1 7/8 IPS—from 40 to 13,000 CPS ± 3dB

Pure Stereo at 1 7/8 IPS

With a frequency response of 40-13K at 1 7/8 IPS, the Cross Field 770 advances tape recording technique into the realm of long-play stereo. In test after test with the Roberts instrument, brilliant stereo sound was achieved at the 1 7/8 speed. Recording 4-track stereo at long-play speed, the equivalent of 18 stereo tape cartridges—up to 8 hours of stereo play—were recorded on an ordinary 7" reel of tape. Long-play stereo is indeed a reality!

Heat Problem Also Solved

With the longer in-use periods normal for the Cross Field 770, Roberts has also solved the problem of heat build-up. Their newly-patented blower ventilation system is, in itself, a revolutionary development in electronic cooling.

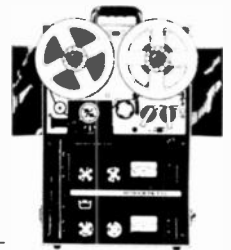
New Drive System Designed

A new motor and drive system developed by Roberts for the Cross Field

770 reduces wow & flutter at all speeds to a minimum. W&F at 1 7/8 IPS is less than 0.30% rms. Roberts employs a heavy-duty hysteresis synchronous motor with an electrical speed change, a refinement usually found only in the most costly professional recorders.

Many Other Sophisticated Features

The Roberts Cross Field 770 is a highly sophisticated instrument with such professional features as automatic all-off/shut-off-and-



pinch wheel release; cathode follower pre-amp and 8 ohm speaker outputs; two self-contained 5 x 7 stereo speakers; mute-monitor Public Address switch; pause lever; 4 stereo headset and speaker outputs; exclusive Roberts multiple adjustment head for precise selection of all record/play functions; new high-speed fast forward/rewind (1200' in 75 seconds); horizontal or vertical operation.

Roberts Cross Field 770 is priced at \$499.95 (slightly higher in Canada), and is available at Roberts Franchised Dealers throughout the United States and Canada. Currently the world's first hi-fi stereo 6-hour LP tape (a valuable Collector's Album of music by famous artists reproduced on the new MTD Bionic Duplicator) is being given away free with each Cross Field 770.



See and hear the Cross Field 770 demonstration at all Roberts Dealers throughout the United States and Canada. Or write direct to the plant for complete information.

Roberts Electronics, Division of Rheem Mfg. Co., 5922 Bowercroft St., L. A., Calif. 90016, Dept. HFSR 2

In Canada: J. M. Nelson Electronics, Ltd., 2149 Commercial Drive, Vancouver 12, B.C.

ROBERTS



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by CHRISTIE BARTER

RECORDING OF SPECIAL MERIT

Ⓢ BEETHOVEN: *Fidelio*. Birgit Nilsson (soprano), Leonore; James McCracken (tenor), Florestan; Tom Krause (baritone), Pizarro; Kurt Böhme (bass), Rocco; Graziella Sciutti (soprano), Marzelline; Donald Grobe (tenor), Jacquino; Hermann Prey (baritone), Don Fernando. Vienna State Opera Chorus; Vienna Philharmonic, Lorin Maazel cond. LONDON LOS 90085 two reels \$16.95.

Performance: Exhilarating
Recording: Very good
Stereo Quality: Effective

More than most, *Fidelio* is a conductor's opera. It is not one that just any conductor can bring off successfully, but it will admit of several points of view. And the conductor who can fully convince the listener of the validity of his particular point of view must be a man of strong convictions and penetrating musical insight. Thereby he, more than the singers involved, becomes the determining factor of the personality of the performance. Lorin Maazel's *Fidelio* is as sleek and modern as a new automobile. It also combines power, excitement, and stimulating emotional color on the order of the old Toscanini version, and admirers of the kind of music-making the late Maestro brought to that recording will welcome this tape. Those who prefer the nobility of Klemperer (Angel ZC 3625) or the eloquent deliberation of Knappertsbusch (Westminster WTZ 154) are apt to lose patience with the young conductor and his fast and furious tempos, but there is no denying the strong impact of Maazel's approach.

Birgit Nilsson sings Leonore here as she does in the opera house, intelligently and forthrightly, with warmth, vitality, and no trace of vocal effort. James McCracken is an impressive Florestan (his first major role in any opera recording), Tom Krause a commanding Pizarro, and Kurt Böhme a personable Rocco. Hermann Prey, in his brief appearance as Don Fernando, is just about ideal.

The four-track version has been turned out at a rather low level, so that tape hiss during quieter passages is quite noticeable. The singers, too, seem to be a bit out of focus at times, but the orchestra and chorus sound fine. Act One occupies all of the first reel, with the sequence break at Pizarro's entrance.

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

and spills over onto the second reel at the end of the Prisoners' Chorus. Yet, since this act lasts only a little over an hour, as Maazel takes it, it might have been fitted onto a single reel. Act Two, with a running time of some forty-five minutes, could then have easily filled out one uninterrupted sequence on the second reel. All of this, of course, would have used up more tape, meaning an increase in total cost to the consumer, and it might, as well, have necessitated an inappropriate break in the middle of Act One. But I wonder. Logic and convenience seem

These highlights are drawn from a performance that, even though it happens to be the best of the available lot, is less than fully satisfying. And despite the fact that *Faust* lends itself very well to excerpting, this reel contains no more than a few of the opera's brightest moments. Included are the "Roi de Thule" and the Jewel Song, beguilingly sung by Victoria de los Angeles. Liliane Berton's lovely Flower Song, Nicolai Gedda's splendid rendition of the aria "Salut! demeure," and Mephistopheles' serenade sung with compelling vigor (and a cavalier disregard for the niceties of French pronunciation) by Boris Christoff. Orchestra and chorus acquit themselves handsomely throughout, and the recorded sound is wholly acceptable. Texts and translations are included. C. B.

LONDON RECORDS



BIRGIT NILSSON
Intelligence and vitality for Fidelio

to favor this format over the one we are given, and the higher price could easily be justified on the basis of the material added to fill out the second reel. C. B.

BERG: *Wozzeck* (excerpts); *Lulu—Suite* (see MAHLER)

Ⓢ GOUNOD: *Faust* (excerpts). Victoria de los Angeles (soprano), Marguerite; Nicolai Gedda (tenor), Faust; Boris Christoff (bass), Mephistopheles; Ernest Blanc (baritone), Valentine; Liliane Berton (soprano), Siebel; Victor Autran (baritone), Wagner. Orchestra and chorus of the Théâtre National de l'Opéra, Paris, André Cluytens cond. ANGEL ZS 35827 \$7.98.

Performance: Passable
Recording: Good

RECORDING OF SPECIAL MERIT

Ⓢ MAHLER: *Symphony No. 5, in C-sharp Minor*. BERG: *Wozzeck* (excerpts). Phyllis Curtin (soprano); Boston Symphony, Erich Leinsdorf cond. RCA VICTOR FTC 7007 \$14.95.

Ⓢ BERG: *Wozzeck* (excerpts); *Lulu—Suite*. Helga Pilarczyk (soprano); London Symphony, Antal Dorati cond. MERCURY STC 90278 \$7.95.

Performance: Superb Mahler by Leinsdorf
Recording: First-rate
Stereo Quality: Fine

The striking difference between this Erich Leinsdorf-BSO tape of the Mahler Fifth and the earlier one of the First (FTC 2129) lies in the responsiveness of the orchestra's playing. In the few years Leinsdorf has been in Boston he has been increasingly able to get from his men the kind of sound he wants and the kind of execution he must demand. It shows here, in a performance that is clean, controlled, and remarkably poised. Without catering particularly to the Mahler mystique, it has plenty of emotional heft and dynamic thrust, particularly in the second movement and Rondo-Finale, which in turn are spelled by a warmly sympathetic Scherzo and an Adagietto of beautifully sustained lyricism.

Filling out the second sequence of this double-length reel of tape are the three scenes from *Wozzeck* that Berg himself extracted from his complete score, on the advice of Hermann Scherchen, in 1924. To these Leinsdorf brings his formidable skills as an opera conductor, and soprano Phyllis Curtin her sensitive vocal art. The children's chorus that turns up briefly at the

**NOW...PERFECT FM
ELIMINATE
FM
INTERFERENCE!
With the Sensational
New! FINCO
FM BAND PASS FILTER**



ENGINEERED TO
MOUNT ANYWHERE

Get only pure FM signals. Use a Finco FM Band Pass Filter to stop interference and block out unwanted signals from T.V., Citizens Band and Amateur transmitters, motors, autos and fluorescent lamps. Size: 4 1/4" x 2" x 1 1/2". Available at your Finco Hi-Fi dealer. Satisfaction guaranteed!

Model 3007 Only \$6.95 List

THE FINNEY COMPANY

34 W. Interstate St. • Bedford, Ohio

CIRCLE NO. 22 ON READER SERVICE CARD

SAVE over 40% on hi-fi

Components & Tape Recorders

- Easy-Pay-Plan—Up to 24 months to Pay.
- 15 Day money-back guarantee.
- Full 2 yr. warranty—parts & labor.
- Franchised all lines. We ship from stock.
- Trade-ins—highest allowance—send your list.
- Shipments double packed & fully insured.
- 20th yr. of dependable service—World Wide.
- We guarantee "We Will Not Be Undersold"

Write for our price—You'll be glad you did
We own the sharpest pencils in the U.S.A.

Electronic World Recording Tape

Guaranteed Finest Quality

RT-50	3"	250'	Acetate	Ea.	.33
60A	5"	900'	Mylar	Ea.	.99
12A	7"	1200'	Acetate	Ea.	.99
18M	7"	1800'	Mylar	Ea.	1.59
24M	7"	2400'	Mylar	Ea.	2.75

Minimum Order \$10.00. All prices postage-paid USA & APD.
Deduct add. 5% 100 reels & over.

Please write for quote on tapes not listed, tape recorders and Hi-Fi equipment.

BEST BUY HI-FI LIST FREE



1797-A 1st. Ave.

New York, N. Y. • 10028

CIRCLE NO. 26 ON READER SERVICE CARD
122

end is unidentified. The high-level, low-noise recording is notable for the kind of distortion-free, open sound we have a right to expect on tape.

Helga Pilarczyk, for Mercury, puts a little more bite into the vocal passages assigned her in the same *Wozzeck* excerpts, and finishes Lulu off with a really spine-tingling death shriek. But Dorati's direction is no match for Leinsdorf's in discipline or brilliance, nor is the London Symphony quite the equal of the Boston. The recording itself is a few years old, one of the first made on 35-mm. film. It compares favorably with any being produced today. C. B.

RECORDING OF SPECIAL MERIT

© PURCELL: *Dido and Aeneas*. Mary Thomas (soprano), Dido; Honor Sheppard (soprano), Belinda, first witch, attendant; Maurice Bevan (baritone), Aeneas; Helen Watts (contralto), Sorceress; Robert Tear (tenor), spirit and sailor, Oriana Concert Choir and Orchestra, Alfred Deller cond. VANGUARD VTC 1692 \$7.95.

Performance: Stylish
Recording: Excellent
Stereo Quality: Excellent

Alfred Deller once again demonstrates his skill as a conductor with this winning performance of an opera generally regarded as unstageable by impresarios today. Its place in the recorded repertoire, however, is firmly fixed, and sung as well as it is here, its antique charm is irresistible. Mary Thomas as Dido may be a bit light of voice for the needed contrast with Honor Sheppard's Belinda, and she may lack the authority Janet Baker brings to the role in London's competing version (EOL 96002), but where this recording excels is in the Sorceress of Helen Watts, which is most compellingly sung and not intoned. Dynamic level is relatively high throughout, tape noise correspondingly low, and stereo definition, particularly in the double choruses and elfin byplay, enormously effective. I recommend this tape highly. C. B.

RECORDING OF SPECIAL MERIT

© STRAUSS: *Die Fledermaus*. Adele Leigh (soprano), Rosalinda; Anneliese Rothenberger (soprano), Adele; Risé Stevens (mezzo-soprano), Orlovsky; Sándor Kónya (tenor), Alfred; Eberhard Wächter (baritone), Eisenstein; George London (bass-baritone), Dr. Falke; Erich Kunz (baritone), Frank; Erich Majkut (tenor), Blind. Chorus and Orchestra of the Vienna State Opera, Oscar Danon cond. RCA VICTOR FTC 7004 \$14.95.

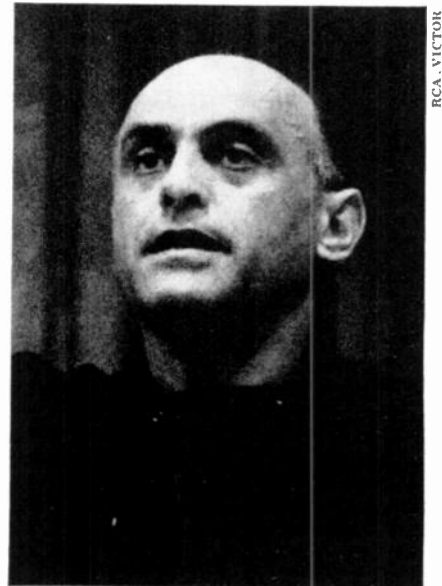
Performance: Ingratiating
Recording: Very good
Stereo Quality: First-rate

The marvelous thing about this recording is that you, the listener, can easily persuade yourself that it is not a recording at all but a live performance unfolding somewhere in the vicinity of your speakers. And in no time at all you can just as easily be swept off your feet by it. "To achieve this feeling of spontaneity," writes coproducer Charles Gerhardt, "we decided to abandon the operatic 'numbered-floor-plan' type of recording and ask the singers to use the large stage area for just that purpose: a stage. We allowed them

complete freedom of movement without any dictates from the control room." As he goes on to say, it works like a charm.

During the party sequence "we asked all the principals to be on stage at the same time, plus the chorus and the offstage ball-room musicians. Everyone sang, danced, drank champagne"—everyone here including the rather overbearing Orlovsky of Risé Stevens, the appropriately fatuous Eisenstein of Eberhard Wächter (I could not object any more strenuously that a baritone was cast in this role), the utterly beguiling Adele of Anneliese Rothenberger, and a charming Rosalinda sung by Britain's Adele Leigh.

The champagne, we are told, was real during the nonstop recording of this scene. So, too, are the sounds of popping corks, the chimes of Eisenstein's pocket watch, and



RCA VICTOR

OSCAR DANON
Conducts a stylish *Fledermaus*

the gypsy cymbalom. But even more real is the immediacy of the performance itself, its radiant warmth, its style, and its infectious gaiety, much of which can be credited to the Belgrade Opera's Oscar Danon and the members of the Vienna State Opera Orchestra under his baton. The stereo engineering is absolutely first-rate throughout, the sound on tape bright and beautifully balanced. C. B.

© TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36; Symphony No. 6, in B Minor, Op. 64 ("Patbétique")*. London Symphony, Antal Dorati cond. MERCURY STP 90312 \$11.95.

Performance: Efficient
Recording: Very good

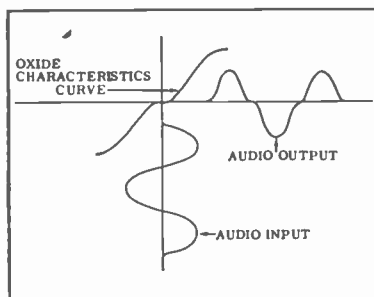
Antal Dorati does not dally over either of these works, least of all the "Patbétique," for which his approach is brisk and business-like. Many listeners may prefer the less mannered but equally clear-cut performance of the latter by Klemperer for Angel (ZS 35787). Number Four, on the other hand, benefits greatly from the animation and power Dorati brings to it. Yet it lacks the subtlety and flexibility to be heard in the Monteux reading for RCA Victor (FTC 2031), which I consider just about tops. This is nevertheless the only release to date
(Continued on page 124)

Some plain talk from Kodak about tape:

Bias transfer characteristics and dependent parameters

Ever heard the story about the pilot on his first solo flight? Unfortunately the engine failed. But fortunately he had a parachute. But unfortunately the chute failed to open. But fortunately he landed on a haystack. But unfortunately there was a pitchfork in the haystack. Except for the unhappy ending, this might be the story of how gamma ferric oxides respond to magnetic fields. Everything about it is fortunate with one exception. *Linearity.* The oxide needles used in the coatings have atrocious linearity characteristics. Feed in a clean, pure sine wave and out comes a non-sinusoidal complex waveform that looks something like a demented snake trying to bite its own head off. How does it sound? About as pleasant as Junior's first violin lesson.

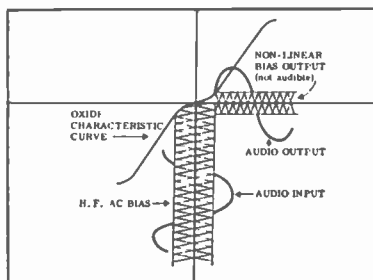
How then is magnetic recording possible? Fret not—there's a way out. The entire problem is solved by one wonderful, mysterious phenomenon called bias. The transfer curves tell the story.



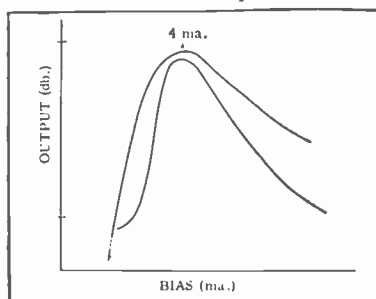
The slightly twisting curve at the upper left represents the oxide response. The lower curve is a pure, sine wave input. At the upper right we have the result of the response curve on the input . . . a mess.

The reason it looks the way it

does is because the sine wave input is affected by the non-linear characteristics of the gamma ferric oxides. But look closely. Note that while the oxide performance is non-linear when taken over its entire length, we can find linearity over selected sections. In other words, we can get rid of our distortion if we can put the signal on the linear section of the oxide's characteristic curve. And that is exactly what bias does. It "lifts" the signal away from the convoluted central area on the graph and moves it out to linear areas.



The amount of bias (that is the current in milliamperes) applied to the head is highly critical if top performance is to be achieved. Bias affects output, high and low frequency sensitivity, signal-to-noise ratio and distortion. This curve explains it.



The steep curve represents low frequency sensitivity (measured in db.) at varying bias levels for many tapes. Note that you get good performance



providing you have a bias setting of about 4 milliamperes. (Curves for the other magnetic parameters are similar in shape and all peak at about the same bias level.) Vary one milliampere and you "fall off the curve" and suffer severe losses in sensitivity. Now look at the broader curve. You can vary a milliampere with hardly any change in performance at all. Here's the point. *Kodak tape has that broad curve.* It gives you top performance even though your bias settings aren't perfect. And if your tape recorder is more than a year old, then chances are enough shift has taken place to push you off the cliff. That's why we designed a broad bias curve. And that's why you need it. It's just one more way that Kodak tape gives you an extra bit of assurance of top performance.



KODAK Sound Recording Tapes are available at all normal tape outlets: electronic supply stores, specialty shops, department stores, camera stores . . . everywhere.

©Eastman Kodak Company, MCMLXI

EASTMAN KODAK COMPANY, Rochester, N. Y.

Why?

DO THOUSANDS OF HI-FI ENTHUSIASTS BUY FROM AUDIO UNLIMITED

It's Obvious!

- LOWEST PRICES
- FAST SERVICE
- FACTORY SEALED UNITS
- FULLY INSURED SHIPMENTS
- UP TO 2 YEAR MANUFACTURERS' WARRANTY
- PACKAGE DEALS—SAVE MORE
- FRANCHISED DISTRIBUTORS
- Free parking space for our customers.

Write for FREE Catalog Today
SEND US YOUR LIST FOR OUR AIR MAIL QUOTE TODAY

Visit Our Showroom and Warehouse

AUDIO unlimited, inc.
715-S Second Ave., (Nr. 38) New York 16, N.Y.
3 blocks from the U.N.

CIRCLE NO. 6 ON READER SERVICE CARD

PURCHASING A HI-FI SYSTEM?

TRADE-INS O.K. TIME PAYMENTS
Up to 2 years to pay!

Send Us Your List Of Components For A Package Quotation
AIREX
WON'T BE UNDERSOLD

All merchandise is brand new, factory fresh & guaranteed.

Visit our showroom Free cabinet brochure & Domestic &/or export Hi Fi Catalog

AIREX
RADIO
CORPORATION

85-MR Cortlandt St., N.Y. 7, WO 4-1820

CIRCLE NO. 2 ON READER SERVICE CARD

Altec Lansing
Electrovoice
Jensen • Leak*
University
Acoustic Research
Janszen
Wharfedale
Granadier Speakers
International Crystals
HalliCrafter
Texas Crystals
Concertone • Viking
Bell • G.E.
Weathers
Harman—Kardon
Eico • Pilot
Sherwood*
Superscope
Dual Changer
Bogen • RCA
Dynakit • Fisher
H. H. Scott
KSC Speaker Systems*
ADC Speakers
Finco • ECI
Empire Troubador
Sony • Roberts
Challenger
Hammarlund
Garrard • Norelco
Miracord
General Radio
Rek-O-Kut
Polytronics
Crown Recorders*
Fairchild
ADC Cartridges
Pickering • Sonar
Audio Tape
Magnecord*
Rockford Cabinets
*Fair Traded

offering more than one Tchaikovsky symphony, and there is much to be said for the fact that each can be played without interruption. The price is right—you get two for only a little more than the price of one—and Mercury's sound is exceedingly good—spacious and incisive, with fine instrumental presence and perspective. C. B.

COLLECTIONS

© EASTMAN WIND ENSEMBLE: *Folk-song Suites*. Vaughan Williams: *Folk-song Suite: Toccata Marziale*. Holst: *Suite No. 1, in E-flat Major; Suite No. 2, in F Major*. Grainger: *Hill-Song No. 2*. Eastman Wind Ensemble, Frederick Fennell cond. MERCURY STC 90388 \$7.95.

Performance: Solid
Recording: Unacceptable

The same defect in tape processing that characterizes the new London reel of Britten's *Serenade* mars this attractive collection. That is, in most of the slower movements—the charming Intermezzo in Vaughan Williams' *Folk-song Suite*, the Song without Words from Holst's Suite in F Major, and the elegantly bucolic *Hill-Song* by Percy Grainger—the oboes sound bubbly, the clarinets warbly, and the brasses downright dyspeptic. This is too bad, because the reel offers so much more, musically and in quality of performance, than the usual recorded band concert. C. B.

SPOKEN WORD

RECORDING OF SPECIAL MERIT

© ALBEE: *Who's Afraid of Virginia Woolf?* Uta Hagen, Arthur Hill, George Grizzard, Melinda Dillon (players). Alan Schneider, director. COLUMBIA DOQ 667 \$16.95.

Performance: Fascinating
Recording: Near-perfect
Stereo Quality: Vivid

Columbia is not the first company to produce stereo tapes of recorded drama using the slower-than-usual speed of 3¾ ips. London has already dipped into its Marlowe Society series and released several of Shakespeare's plays in the four-track medium at that speed, fitting each onto a single reel. But Columbia is the first to tape Broadway sources, and in so doing has been mightily successful.

That any play might be wound onto one reel of tape is itself something of a feat. In the case of Edward Albee's *Who's Afraid of Virginia Woolf?*, which is available on four discs with a playing time of three hours, it is tantamount to a technical breakthrough. I must confess the four-record album had been sitting on my shelf, unheard, for several months before this tape arrived. The idea of putting needle to groove on the first lines of this marathon conversation piece, and spending the better part of an afternoon or evening with it, had proved thoroughly unnerving. But with the tape in hand—a single, normal-size reel of tape—my resistance seemed to have been largely overcome—replaced, in fact, by a spirit of adventure.

I do not wish to imply that my admiration for the play itself was then, or is now, anything less than total, but anyone who has seen it on stage or read it will, I think,

agree that it is an exceedingly "involving" play. The convenience of long-playing tape just makes it a bit easier to consider becoming involved.

Listening to *Virginia Woolf* in the home, as it turns out, is quite a different experience from seeing it in the theater. It is rather like having four unruly guests around, guests you cannot quite ask to leave, and with whom you have become almost unwillingly fascinated. Mr. Albee's mastery of dialog seems all the more remarkable, and the techniques he employs to explore motivation and character all the more deft.

The four members of the original cast—Uta Hagen and Arthur Hill as the faculty couple caught in the toils of middle age, along with George Grizzard and Melinda Dillon as the younger pair—fill out their roles superbly. And the excellent stereo



MELINDA DILLON
Superb in *Virginia Woolf*

definition provides a vivid picture of their stage movement under Alan Schneider's skilled direction.

Since *Virginia Woolf* is one of the few contemporary plays to observe the classic unities of time, place, and action, it makes sense that the recorded version should be run off without interruption (except, of course, for the necessary sequence break). Tape noise is extremely low, but you will notice that when either Mr. Hill or Miss Hagen raises his or her voice above a *mezzo-forte*, which happens fairly often, someone is riding the gain. C. B.

© ANOUILH: *Becket (highlights)*. Richard Burton, Peter O'Toole, John Gielgud (players). Peter Glenville, director and narrator. RCA VICTOR FTO 5031 \$8.95.

Performance: Impressive
Recording: Fair
Stereo Quality: Lacks directionality

With all the useless sound-track music around, it is gratifying to find that someone thought highly enough of Hal Wallis' production of *Becket* to excerpt some of its outstanding scenes and make them available commercially in a recording unified by the lucid narration of the film's director, Peter Glenville. Peter O'Toole and Richard Burton both deserve unstinting praise for their por-

trays of England's Henry II and the man the king impulsively made his Archbishop, and the lines given them by French playwright Jean Anouilh in many instances provide just the poetic illumination to permit us to glimpse what the history books fail to disclose.

The actual processing of the voice track, however, leaves a wide margin for improvement. There is a complete lack of directionality: the spoken dialog seems to emanate solely from the center, and the voices themselves sound unusually hollow. Occasionally sound effects and the few snatches of Laurence Rosenthal's incidental music one hears offer the only proof that stereo techniques have been called upon at all. (This reel, by the way, turns at the standard 7½ ips.) C. B.

RECORDING OF SPECIAL MERIT

© MICHAELS: *Dylan*. Alec Guinness, Kate Reid, James Ray, Barbara Berjer, Martin Garner, Jenny O'Hara (players). Peter Glenville, director. COLUMBIA DOQ 666 \$16.95.

Performance: Robust
Recording: Excellent
Stereo Quality: Superb

"So there you are, you scum!" Thus begins this play by Sidney Michaels, documenting, in the best sense of that word, the late Dylan Thomas' two visits to America. The line is spoken by the protagonist's wife, played by Kate Reid (who, incidentally, replaced Uta Hagen on matinee days during the early run of *Who's Afraid of Virginia Woolf?*). She brings down the final curtain on a similar note: "Dirty Dylan," she shouts, slamming her fist on the coffin bearing her husband back to Wales. Oh, it's a wild play, all right, but a beautiful one and at times truly eloquent—as when the poet, brilliantly portrayed by Sir Alec Guinness, explains the "real" meaning of the nursery rhyme "Bah, bah, black sheep" to his American agent (James Ray): "... Have you any wool? That's the request life makes of poets, long rainbow strands of woolly thought to be woven into the dense and lovely fabric of poems, which are the ferventest of prayers by which men praise God in this his slapdash Eden, continually lost and found—and lost, alas!"

This is another of Columbia's 3¾-ips long-playing reels, and again, because the story of *Dylan* unfolds in twenty scenes with only one arbitrary act-break, the play can be accommodated nicely to the tape medium. The locales are wide-ranging, including a gallery at the Metropolitan Museum, the White Horse Tavern in New York's Greenwich Village, the lecture platform of the YMHA in the same city, and the stage of Boston's now defunct Old Howard burlesque house, the unique atmosphere of each being artfully conveyed by the stereo recording. Most effective is the three-shot sequence toward the end, when the listener finds Dylan at his favorite pub, center-stage ("I want to be the drunkest man in the world."); his distraught agent stage right—that is, on the left channel—"Maybe I should never have invited him to America."; and his wife, Caitlin, off in Wales, on the right ("I have the curious sense I'll never see him in this world again."). Listen to this 3¾-ips recording and marvel that Broadway can be brought so convincingly to life. C. B.

Triple
your
tape recording
fun...

buy
three tape reels—
not
just
one!

-TARZIAN



You'll have more fun with your tape recorder if you use it more frequently. Always keep an extra supply of tape on hand, so that you're always ready to record!

Take this good advice: When you buy tape, buy at least three reels. And buy brand-name tape, so you can be confident of its quality, certain it won't harm your recorder.

Of course, we hope you'll choose Tarzian Tape. We thoroughly test other brands along with our own—and the impartial equipment in our labs assures us that you can't do better.

FREE: Our 32-page booklet tells you how to get more out of your tape recordings. Write for your copy.



SARKES TARZIAN, Inc.

World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems
Broadcast Equipment • Air Trimmers • FM Radios • Semiconductor Devices
MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA
Export: Ad Aur ema, Inc., N.Y. • Canada: E. J. Piggott Enterprises Ltd., Toronto, Ont.

HIFI/STEREO REVIEW CLASSIFIED

COMMERCIAL RATE: For firms or individuals offering commercial products or services. 50¢ per word (including name and address). Minimum order \$5.00. Payment must accompany copy except when ads are placed by accredited advertising agencies. Frequency discount: 5% for 6 months; 10% for 12 months paid in advance.

READER RATE: For individuals with a personal item to buy or sell. 30¢ per word (including name and address). No Minimum! Payment must accompany copy.

GENERAL INFORMATION: First word in all ads set in bold caps at no extra charge. Additional words may be set in bold caps at 10¢ extra per word. All copy subject to publisher's approval. Closing Date: 1st of the 2nd preceding month (for example, March issue closes January 1st). Send order and remittance to: Hal Cymes, HIFI/STEREO REVIEW, One Park Avenue, New York, New York 10016.

EQUIPMENT

LOW, Low quotes: all components and recorders. HiFi, Roslyn 9, Penna.

WRITE for quotation on any Hi Fi components: Sound Reproduction Inc., 34 New St., Newark, N.J. Mitchell 2-6816.

BEFORE You Buy Receiving Tubes, Test Equipment, HiFi Components, Kits, Parts, etc. . . . send for your Giant Free Zalytron Current Catalog, featuring Standard Brand Tubes: RCA, GE, Etc.—all Brand New Premium Quality Individually Boxed, One Year Guarantee—all at Biggest Discounts in America! We serve professional servicemen, hobbyists, experimenters, engineers, technicians. Why Pay More? Zalytron Tube Corp., 469-H Jericho Turnpike, Mineola, N.Y.

TRANSISTORIZED Products importers catalog, \$1.00 Intercontinental. CPO 1717, Tokyo, Japan.

TAPE recorders. Hi-Fi components. Sleep Learning Equipment, tapes. Unusual values. Free catalog. Dressner, 1523HF Jericho Turnpike, New Hyde Park 9, N.Y.

THE Price is Right! Hi-Fi Components. J. Wright Co., 65-B Jensen St., East Brunswick, N.J.

KIT Experts—Dynaco Specialists—Kits at reasonable prices are our specialty. Also custom wired kits guaranteed to exceed factory standards at substantial savings. Beautiful handcrafted Walnut cases for complete Dynaco line, plus everything in audio. Kitcraft, Dept. HS2-65, 738 Washington Avenue, Brooklyn, N.Y. 11238, MA 2-5230.

HI-FI Components, Tape Recorders, at guaranteed "We Will Not Be Undersold" prices. 15-day money-back guarantee. Two-year warranty. No Catalog. Quotations Free. Hi-Fidelity Center, 1797 (HC) 1st Ave., New York, N.Y. 10028.

COMPONENT quotations—tapes Mylar 1800" postpaid minimum ten \$1.59 each. Bayla, Box 131r Wantagh, N.Y.

FREE! Send for money saving stereo catalog #H2R and lowest quotations on your individual component, tape recorder or system requirements. Electronic Values, Inc. 200 West 20th St., N.Y., N.Y. 10011.

CANADIANS—Giant Surplus Bargain Packed Catalogs. Electronics, HiFi, Shortwave, Amateur, Citizens Radio. Rush \$1.00 (refunded). ETCO, Dept. Z, Box 741, Montreal, CANADA.

WALKIE-TALKIES—Communicate with friends, business associates, up to 5 miles. Service, construction, business, boating, hunting. Fire Dept., Police. Free Details, Sheirr Electronics Dept. G, 1182 Kenniston Ave., Los Angeles, Calif. 90019.

BRAND Name Stereo Components At Just Dealer's Cost Plus 10%. Interested? Write to Stereo Club of America, P.O. Box 2474, Milwaukee, Wisc. 53214.

CLASSIC Jensen Imperial Backloading 15" Exponential Horns with Drivers. Matched Pair. Walnut and cane. Sacrifice \$175.00 each. 965-7465, 8333 Parkside Ave., Morton Grove, Ill.

FISHER MPX-200 multiplex adapter \$25.00. Lafayette TM-40 stereo level meter \$6.00. Jack Atkins, 1375 27th St., Ogden, Utah.

FOR SALE

COMPONENTS & Furniture at big discounts. Write for discount catalog. Mendota Furniture Company, Mendota, Minnesota.

\$100.00 WEEKLY Spare Time Selling Banshee TS-30 Transistor Ignition Systems and Coils. Big Demand. Free money making Brochure. Slep Electronics, Drawer 1782D-HF Ellenton, Fla. 33532.

DIAGRAMS Radios \$1.00 Televisions \$1.00. Schematics, 618 Fourth Street, Newark, N.J. 07107.

FLIP-FLOPS: Transistorized circuit mounted on a printed circuit board with plug-in connector. Operation up to 10,000 cps in set-reset or trigger mode. Can be used in counters, shift registers, and memories with no additional circuitry. \$3.87 complete. Send for free literature. KOMTRON, Box 275, Little Falls, N.J. 07424.

JAPAN & Hong Kong Electronics Directory. Products, components, supplies. 50 firms—just \$1.00. Ippano Kaisha Ltd., Box 6266, Spokane, Washington 99207.

CATALOG of over 200 different slide rules, calculating aids. Send 10¢ Dyna-Slide, 600 South Michigan, Chicago, Ill. 60605.

CRYSTAL-NAVY 100KC Units \$2.95. Electronicraft, Box 13, Binghamton, New York 13902.

ACHTUNG! Das machine is nicht für Gerfinger-poken und mittengraben. Is easy schnappen der Springenwerk, blowenfusen und poppencorken mit spitzern-parken. Ist nicht für gerwerken by das Dummkopfen. Das rubbernecken sightseeren keepen hands in das pockets. Relaxen und watch das Blinkenlights. This attractive, engraved metal plaque only \$2.00 ea. ppd. Southwest Agents, Box 12283, Fort Worth, Texas 76116.

LIMITED number of used stereo tapes from rental library stocks. Fully guaranteed. Stereo Rental Library, 3592 Milwaukee Ave., Chicago, Ill. 60641.

FREE catalog: Wholesale electronic parts and equipment. Western Components, Box 2581, El Cajon, Calif.

TUBES

RADIO & T.V. Tubes—33¢ each. Send for free list. Cornell, 4215-H University, San Diego, Calif. 92105.

RECORDS

RARE 78's. State Category. Write Record-Lists, P.O. Box 2122, Riverside, California.

"HARD To Get" records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y.

THE Record Collector Journal—comprehensive, valuable data, varied record mart. Introductory six issues—\$1.50. Record Research, 131 Hart, Brooklyn 6, N.Y.

CASH for unwanted LP's. Reder, 81 Forshay Rd., Monsey, New York.

DISCOUNT Records—All Labels—Free Lists, write Cliff House, Box 42-H, Utica, N.Y.

BRITISH LP's New From 101—All Labels. Complete Catalogue \$1. Vocal 78 Lists Available. "Gramophile," 1017 Argyle St., Glasgow, Britain.

SAVE 60% Like New LPs. Top Labels, Lists 25¢. Records, Hillburn P.O., Hillburn, N.Y.

PROTECT your LP Jackets. Heavy Poly Sleeves 5¢. Minimum Shipment 50. Records, Hillburn P.O., Hillburn, N.Y.

THE PHILOSOPHY OF COLOR, a civil rights fable satirizing prejudice. \$3.25 (refundable). SOUNTAGE: Box 176, Levittown, N.Y. 11756.

TAPE AND RECORDERS

RENT Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo Part I, 1616-G Terrace Way, Santa Rosa, California.

TAPE-MATES MAKES AVAILABLE TO YOU—ALL 4-TRACK STEREO TAPES—ALL LABELS—POSTPAID TO YOUR DOOR—AT TREMENDOUS SAVINGS. FOR FREE BROCHURE WRITE TAPE-MATES CLUB, 5280-H W. PICO BLVD., LOS ANGELES, CALIF. 90019.

RENT 4-TRACK STEREO TAPES—Narrow it down, it has to be TRIMOR—Goodbye to partial satisfaction—Service and Dependability our keynote—ALL LABELS and TITLES—No Deposit—Postpaid both ways. (48 states)—FREE BROCHURE and TAPE CATALOG. TRIMOR Company, P.O. Box 748, Flushing, N.Y. 11352.

AMPEX tape at discount. Write Colletgetown Audio, Box 342, Columbia, Missouri 65201.

BEFORE renting Stereo Tapes try us. Postpaid both ways—no deposit—immediate delivery. Quality—Dependability—Service—Satisfaction—prevail here. If you've been dissatisfied in the past, your initial order will prove this is no idle boast. Free catalog. Gold Coast Tape Library, Box 2262, Palm Village Station, Hialeah, Fla 33012.

3M POLYESTER Tapes. 1200' \$1.29; 1800' \$1.99. Towers, Lafayette Hill, Penna. 19444.

STEREO TAPE. Save up to 60% (no membership fees). We discount recorders, batteries, accessories. We mail prerecorded tape, prepaid, anywhere that United States rates prevail. Free 60 page catalog. Saxitone, 1776 Columbia Road, Washington, D.C. 20009.

TAPE RECORDER Bargains. Brand new, latest models, \$10.00 above cost. Arkay Sales, 22-01 Riverside Ave., Medford, Mass. 02155.

LARGE Tape Collection 20s-30s Pops Originals. 2 Tracks, 3%. 6-selection sampler tape \$1.00. 396 Toler, San Leandro, California.

"MY FAIR LADY," "HELLO, DOLLY," many other stereo and monaural tapes at 50% off retail price. \$1.00 puts you on lifetime mailing list. Topselco, 230 N. Michigan Ave., Chicago, Ill. 60601.

SUPERIOR Quality Stereo Tape Having the Greatest Dynamic Range available on the Audio Market. Customer Satisfaction a must. BPI Industries, P. O. Box 324, Cupertino, Calif.

TOP Quality Sarkes Tarzian's Galaxie tensitized Mylar tapes: 1800'/\$1.09, 2400'/\$2.79, 3600'/\$3.89. Free price list, handbook: "Fun with your tape recorder." Pofe Electronics, 1716-HF Northfield, Muncie, Indiana.

NORWEGIAN FAMOUS-MAKE STEREO TAPE RECORDERS, 30% OFF. Made in Norway, these 3-speed/4-track units normally list for \$449.50 to \$498. You save 30%. We pay shipping. Brand new, latest models include decks and units w/speakers. SCOPE, Box 24138, Los Angeles, Calif. 90024.

REPAIRS AND SERVICES

ALL Makes of Hi-Fi Speakers Repaired. Amprite, 168 W. 23 St., N.Y.C. 10011. CH 3-4812.

HI-FI Problems solved by "The Hi-Fi Doctor" on the spot. Audio, Acoustic, Radio Engineer, Professional visits, day, evening. New York area. William Bohn, Plaza 7-8569.

TV TUNERS Rebuilt and Aligned per manufacturers specification Only \$9.50. Any Make UHF or VHF. We ship COD Ninety day written guarantee. Ship complete with tubes or write for free mailing kit and dealer brochure. JW Electronics, Box 51F, Bloomington, Ind.

MUSIC

POEMS wanted for songs and records. Send poems. Crown Music, 49-RB West 32, New York 1.

SUB CARRIER DETECTOR for reception of background music programs now transmitted as hidden programs on FM broadcast band from coast to coast. Use with ANY FM tuner. Detector, self-powered, plugs into existing multiplex output or easily wired into discriminator. Wired unit \$75.00. Kit \$49.50. Music Associated, 65 Glenwood Road, Upper Montclair, New Jersey. 201-744-3387.

MUSIMATIC: F.M. music without commercials. Easy connection to your tuner. \$59.50 complete. Don Henderson Enterprises, Box 343, Reseda, Calif.

BOOKS

AUTHORS! Learn how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 1.

FREE Paperback Catalogue. Great Savings. New York Paperback-Record Club, 4M West 43 Street, N.Y.C. 10036.

NONCONFORMERS! Read Samet's "Rebellion of Etiquette"! \$1.50: Acumen, Box 115-K, Hull, Mass.

PUBLISH your book! Join our successful authors: publicity advertising promotion, beautiful books. All subjects invited. Send for free appraisal and detailed booklet. Carlton Press, Dept. ZDN, 84 Fifth Ave., N.Y.C. 11.

WANTED

QUICKSILVER, Platinum, Silver, Gold. Ores Analyzed. Free Circular. Mercury Terminal, Norwood, Mass.

PATENTS

INVENTIONS; Ideas developed for Cash/Royalty sales. Raymond Lee, 1606G Bush Building, New York City 36.

MOVIE FILMS

LEARN TO DANCE at home **FAST!** 8mm "Teach Yourself" movies with instruction by **ARTHUR MURRAY** Dance Studios enable you to learn Fox Trot, Swing, Waltz or Cha-Cha-Cha in the privacy of your home. New step-by-step Video Method. \$3.95 each ppd, all 4, Special—\$13.95. **SELFTAUGHT FILMS**, 20-HF North Wacker Drive, Chicago, Ill. 60606.

PLANS AND KITS

WEBBER Labs. Transistorized converter Kit \$5.00. Two models using car radio 30-50Mc or 100-200Mc, one Mc spread. Easily constructed. Webber, 40 Morris, Lynn, Mass

BUSINESS OPPORTUNITIES

INVESTIGATE Accidents—Earn \$750 to \$1,400 monthly. Men urgently needed. Car furnished. Business expenses paid. No selling. No college education necessary. Pick own job location. Investigate full time. Or earn \$6.44 hour spare time. Write for Free Literature. No obligation. Universal, CZ-2, 6801 Hillcrest, Dallas 5, Texas.

SELL CB Equipment—Dealerships available to aggressive people who can sell Citizens Band Radio full or part time. Knox Electronic, Dept. 174, Galesburg, Ill. 61401.

MONEYMAKING mailorder opportunities. Details free. Litton, P.O. Box 332D, Randallstown, Md.

I MADE \$40,000.00 Year by Mailorder! Helped others make money! Start with \$10.00—Free Proof. Torrey, Box 3566-N, Oklahoma City 6, Oklahoma.

HIGH Weekly Earnings! Address-mail letters featuring real merchandise. Receive \$10 with every order—keep \$8 profit. Supplies furnished. Free particulars. Modern Merchandising, Box 357, Oceanside, New York.

\$50 PER 1000 possible. Addressing 1000 envelopes. Longhand-typewriter Home-spare time. Free particulars. General Enterprises, Box 303, Island Park, New York.

"MAILORDER—Stop Looking!" Get your own Catalog!, Methods, 1401-FD, Lafayette Hill, Pa. 19444.

MAGAZINES

ELECTRON is A Brand New Electronics Hobbyist Magazine. Free Sample Copy. Electron, Box 796, Montreal, Canada.

ELECTRONIC Magazines—Back issues. Alexander, 45-7th Avenue, Roxboro, Quebec, Canada.

REAL ESTATE

FLORIDA Water Wonderland—Homesites, Cottage-sites, Mobilesites. Established area. \$390, full price, \$5.00 month. Swimming, fishing, boating. Write, Lake Weir, Box 38bc, Silver Springs, Fla. Ad 61070(F-1).

PHOTOGRAPHS

PHOTOGRAPHERS Attention! Photographs and transparencies wanted—To \$500.00 each. Valuable information free. Write Intraphoto-HF, Box 74607, Hollywood 90004.

HYPNOTISM

FREE Hypnotism, Self-Hypnosis, Sleep Learning Catalog! Drawer H400, Ruidoso, New Mexico 88345.

HELP WANTED

YOUR OWN Business. Sell matchbook advertising—part or full-time. No investment. We tell you how. No experience needed. Earn cash commissions plus free gifts. Sales kit furnished. Matchcorp, Dept. MD-25, Chicago 60632.

INSTRUCTION

LEARN Electronic Organ Servicing at home. All makes including transistors. Experimental kit—trouble-shooting. Accredited NHSC, Free Booklet. Niles Bryant School, 3631 Stockton, Dept. A, Sacramento 20, Calif.

REI First Class Radio Telephone License in (5) weeks Guaranteed. Tuition \$295.00. Job placement free. Radio Engineering Institute, 1336 Main Street, Sarasota, Fla.

DRAFTING, Blueprint reading, schematics. Send \$2.00 first lesson. Complete home course \$25.00. Prior Inc., 23-09 169 St., Whitestone 57, N. Y.

BE YOUR OWN Television Repairman! Instruction Book, \$1.25. Abriltz, K2BDB, Westhampton Beach, N.Y. 11978.

PHOTOGRAPHY—FILM EQUIPMENT, SERVICES

SCIENCE Bargains—Request Free Giant Catalog "CJ"—148 pages—Astronomical Telescopes, Microscopes, Lenses, Binoculars, Kits. Parts. War surplus bargains. Edmund Scientific Co., Barrington, New Jersey.

MEDICAL FILM—Adults only—"Childbirth" one reel, 8mm \$7.50; 16mm \$14.95. International M, Greenvale, Long Island, New York.

PRINTING

1965 DESK Calendars, your name, call, address, three \$1.00. Morgan Printing, 443 Euclid, Akron, Ohio 44307-2.

BOOK PRINTING. Lowest cost. Paperbacks or hard covers. Catalog free. Addams Printers, 30 W. Washington, Chicago, Ill. 60602.

PERSONALS

ONLY \$35.92 Monthly repays \$800.00 (thirty payments). Borrow \$100-\$1,000 entirely by airmail. Write today. Bankers Investment Co., 92-A, Hutchinson, Kansas 67501.

STAMPS

ATTRACTIVE Set Free. U.S., Worldwide Approvals. Gorliz, Drawer 3882D, Park Ridge, Ill.

STAMPS Free! New Issues—New Countries—Triangles—Rockets—Olympics—Scouts—Birds—Flowers—Animals—Also Old Canadian and U.S. Stamps. Plus complete illustrated Canadian Stamp Catalog. Send 10¢ for mailing. Gray Stamp Co., Dept. PF, Toronto, Canada.

WOW! 110 All Different Germany 10¢ Zeppelins, Semi-Postals, Airmails, High values, etc. Giant Catalog, bargain lists included with beautiful approvals. Jamestown Stamp, Dept. A25EG, Jamestown, N.Y.

EMPLOYMENT INFORMATION

FOREIGN Employment. Construction, other work projects. Good paying overseas jobs with extras, travel expenses. Write only: Foreign Service Bureau, Dept. D, Bradenton Beach, Fla.

EMPLOYMENT Resumes. Get a better job & earn more! Send only \$2.00 for expert, complete Resume Writing Instructions. J. Ross, 80-34 Kent St., Jamaica 32, N.Y., Dept. HF.

FOREIGN U.S. employment. Big construction projects. All trades. Salaries up to \$1,600 monthly with travel expenses, extras. Write only: Foreign U.S. Employment Bureau, Dept. D-9, The State Building, Portland, Maine.

DETECTIVES

DETECTIVE Opportunities. Experience unnecessary. Write, Wazgner, 125 W. 86th, New York 10024.

EDUCATIONAL OPPORTUNITIES

LEARN While Asleep, hypnotize with your recorder, phonograph. Astonishing details, sensational catalog free! Sleep-Learning Association, Box 24-2D, Olympia, Washington.

LEARN While Asleep. Remarkable, Scientific, 92% Effective. Details Free. ASR Foundation, Box 7021, Dept. e g., Lexington, Kentucky.

HIGHLY-EFFECTIVE Home study review for FCC commercial phone exams. Free Literature! Cook's School of Electronics, Box 10682, Pittsburgh, Pa. 15235 (Established 1945, Jackson, Miss.)

FREE EDUCATION! Greater Success! Learn how to get it. Information Free! Cameo, Carrolltown 10, Pa.

GOVERNMENT SURPLUS

GOVERNMENT Surplus Receivers, Transmitters, Snooperscopes. Radios, Parts, Picture Catalog 20¢. Meshna, Nahant, Mass.

JEEPS \$64.50... Boats \$6.18... Typewriters \$4.15... Airplanes, Electronic Equipment, 100,000 Bargains Typically Like These Direct From Government in Your Area. For Complete Directory and Surplus Catalog Send Only \$1.00. Surplus Service, Box 820-L, Holland, Michigan.

JEEPS — \$62.50, Transmitters — \$6.18, Typewriters — \$4.15, Walkie Talkies, Oscilloscopes, Multimeters. Typical Surplus Prices. Exciting Details Free. Enterprises, Box 402-B9, Jamaica 30, N.Y.

MISCELLANEOUS

HANDLASTED Flight, Jodhpur, Western Boots, Catalog. Joe Hall, Box 17246F, El Paso, Texas.

FREE song "Hit" copy. Postcard: Nordyke Publishers, 6000-3 Sunset, Hollywood, Calif. 90028.

WINEMAKERS: Free catalog of equipment. Semplex, Box 7208, Minneapolis, Minn. 55412.

Send HiFi/Stereo Review Every Month



Check one: 3 years for \$12

2 years for \$9 1 year for \$5
IN THE U. S. and POSSESSIONS

Payment Enclosed Bill Me

Foreign rates: Canada and Pan American Union countries, add \$.50 per year; all other foreign countries, add \$1.00 per year.

name _____

address _____

city _____

state _____ zip _____

Mail to:

HIFI/STEREO REVIEW

Dept. 0092

1255 Portland Place Boulder, Colorado 80301

HIFI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	Acoustech, Inc.	26	27	Kenwood Electronics, Inc.	109
48	Acoustic Research, Inc.	48	56	Kinematix, Inc.	104
2	Airex Radio Corporation	124	66	Kinematix, Inc.	118
3	Allied Radio	119	57	Koss/Rek-O-Kut	22
	Angel Records	85, 90, 97			
4	Audio Devices, Inc.	42	28	Lafayette Radio Electronics	111
5	Audio Dynamics Corporation	19	29	Lansing Sound, Inc., James B.	7
49	Audio Fidelity, Inc.	92, 93	7	Lear Siegler, Inc.	13
6	Audio Unlimited, Inc.	124		London Records	80, 105
50	Benjamin Electronic Sound Corp.	18	30	Magnecord	108
7	Bogen Communications	13	31	Marantz	2
8	British Industries—Garrard	78, 79	58	Martel Electronics	113
9	Carston Studios	119	14	National Radio Institute	118
10	Chancellor Electronics, Inc.	16	67	PML Microphones	116
11	Citadel Record Club	105	32	Pickering and Company, Inc.	3rd COVER
51	Clark Company, Inc., David	94	33	RCA Victor Records	47
12	Columbia Records	82, 83	34	Rabsons—57th Street, Inc.	113
68	Columbia Records	113	57	Rek-O-Kut	22
52	Columbia Stereo Tape Club	9, 10, 11	35	Roberts Electronics, Inc.	120
13	Command Records	106	36	Rotron Mfg. Co., Inc.	20
14	Conar	118	37	Sansui Electric Company Limited	95
15	Concertone	44	38	Sarkes Tarzian, Inc.	125
16	Deutsche Grammophon	99	59	Schober Organ Corp., The	117
17	Dressner	117	100	Scott, Inc., H.H.	21, 23
18	Dynaco, Inc.	35	39	Sherwood Electronic Laboratories, Inc.	30
53	Dynaco, Inc.	36	40	Shure Brothers, Inc.	29
19	Eastman Kodak Company	123	41	Sound Reproduction, Inc.	104
20	EICO Electronic Instr. Co., Inc.	33	42	Superscope, Inc.	24
21	Electro-Voice, Inc.	4th COVER	60	Superscope, Inc.	25
70	Elpa Marketing Industries, Ortofon Division	98	65	Sylvania Electric Products, Inc.	100
108	Empire Scientific Corp.	37, 38, 39	69	Telex Corp.	114
67	Ercona Corporation	116	61	UTC Sound Division	12
22	Finney Company, The	117, 122	43	United Audio Products	14, 15
23	Fisher Radio Corporation	2nd COVER, 1, 41, 43	44	University Loudspeakers	5
24	Fuji Photo Optical Products, Inc.	8	62	University Loudspeakers	112
54	Harman-Kardon, Inc.	17	45	Vanguard Records	110
25	Heath Company	102, 103	46	Viking of Minneapolis, Inc.	115
26	Hi-Fidelity Center	122	63	Viking of Minneapolis, Inc.	115
47	KLH Research and Development Corporation	87			
55	KLH Research and Development Corporation	89			
64	KLH Research and Development Corporation	91			

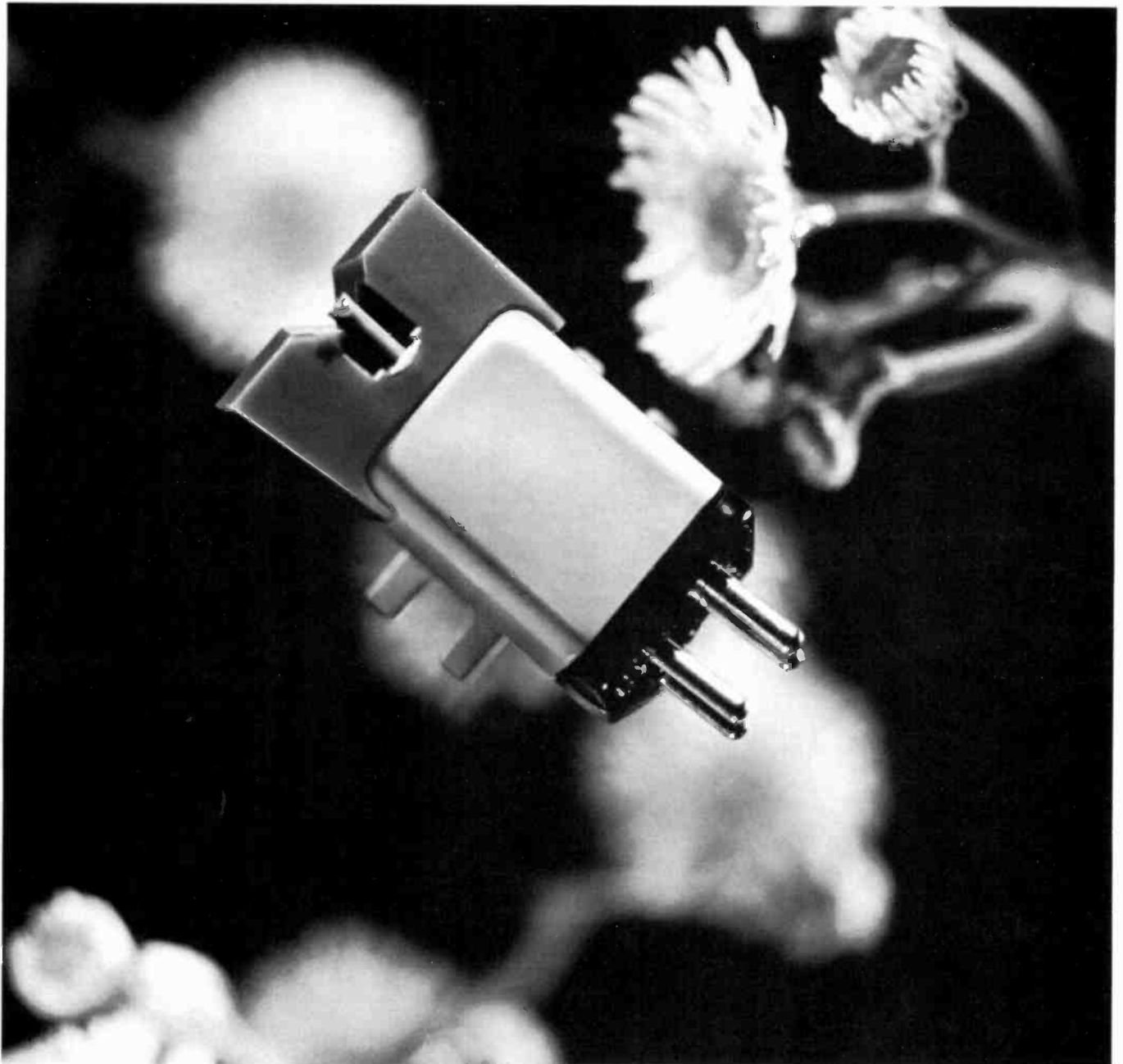
Classified Advertising 126, 127

HIFI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS
Accessories	104, 118, 122
Amplification Systems	21, 23, 26, 30, 33, 43, 89, 95, 102, 103, 109
Antennas, FM	117
Cabinets	7
Cartridges, Phonograph	29, 36, 98, 3rd Cover
Cameras	8
Catalogs	119
Fans	20
Headphones	94, 114
Microphones	112, 116, 118
Music Systems	18, 100

CLASSIFICATION	PAGE NUMBERS
Organ Kits	117
Records	47, 80, 82, 83, 85, 90, 92, 93, 97, 99, 105, 106, 110, 113
Speakers and Speaker Systems	2nd Cover, 1, 5, 7, 12, 19, 37, 38, 39, 48, 87, 4th Cover
Tapes, Prerecorded	9, 10, 11, 42
Tape, Recording	25, 42, 123, 125
Tape Recorders and Decks	16, 24, 35, 44, 108, 111, 113, 115, 120
Tuners and Tuner-Amplifiers	2, 13, 17, 23, 33, 41, 91, 95, 102, 103, 109, 111
Turntables and Changers	14, 15, 22, 39, 78, 79



(V-15 AME-1 ELLIPTICAL STYLUS)

NATURAL SOUND BEGINS WITH PICKERING

Whether you own a record changer, automatic turntable, or a professional type manual turntable Pickering has engineered the RIGHT V-15 pickup for you. Each of these applications requires a cartridge with specific characteristics and specifications to produce the maximum in NATURAL SOUND that is possible from the record playing equipment and other components in your system. If it's RECORD CHANGER application, where high output and heavier tracking forces are required try the **V-15 / AC-1**. Most of you, no doubt are tracking lighter on the late model AUTOMATIC TURNTABLES and will use the **V-15 / AT-1**. Or if a professional type MANUAL TURNTABLE is your choice you'll need the even more compliant **V-15 / AM-1**. And if it's unexcelled tracking ability you're seeking, you will demand the ELLIPTICAL STYLUS PICKUP **V-15 / AME-1**. All of these pickups are radically different from any other cartridge. You can see the difference. You can hear the difference. Pick up a V-15. Note its light weight—only 5 grams. Perfect for low mass tone arm systems. Now, see how Pickering's exclusive "Floating Stylus" and patented replaceable V-Guard assembly protects your record and diamond as it plays.

FOR THOSE WHO CAN **HEAR** THE DIFFERENCE

PICKERING & CO., INC. PLAINVIEW, N.Y.

Pickering

THE WORLD'S LARGEST AND MOST EXPERIENCED MANUFACTURER OF MAGNETIC PICKUPS

CIRCLE NO. 32 ON READER SERVICE CARD

HiFi/Stereo Review

June, 1964

"...the designers of the E-V TWO were aiming for a smooth, uncolored sound, and they have succeeded very well. Overall the E-V TWO is a very smooth and musical reproducer."

Radio-Electronics

February, 1964

"In brief, the E-V TWO's produce a quite spectacular sound with a big, low-down bass...that is the best, to my ears, that Electro-Voice has yet produced."

POPULAR SCIENCE

June, 1964

"They effortlessly fill my large listening room with clean, well-balanced sound."

© 1964, Popular Science Publishing Co., Inc.

AUDIO

April, 1964

"...the Electro-Voice Model SIX is as close in sound to a Patrician as one can come without being a Patrician. You listen."

high fidelity

April, 1964

"Reproducing test tones, the Model SIX was found to have a remarkably smooth, clean and uniform response across the audio range!..."

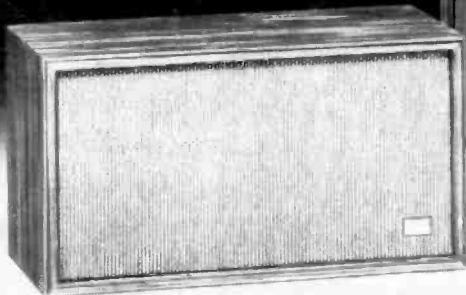
But whatever one's personal listening tastes are, it would seem there is an E-V model to suit them."

The American Record Guide

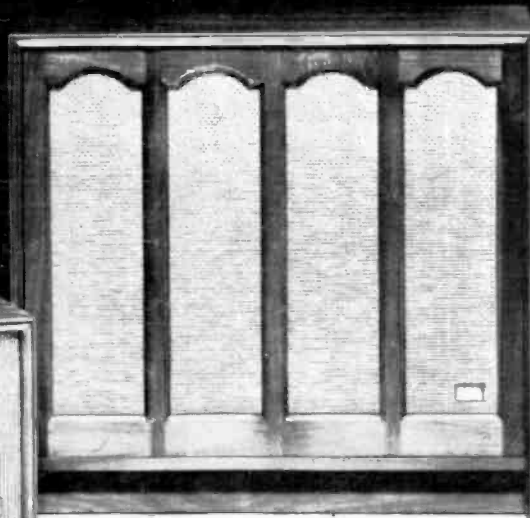
December, 1963

"(I) have found them to be smooth and easy-to-listen-to... I found the top end very smooth and silky, not overbright, and also it extended well beyond the 15-kc. claim of the manufacturer."

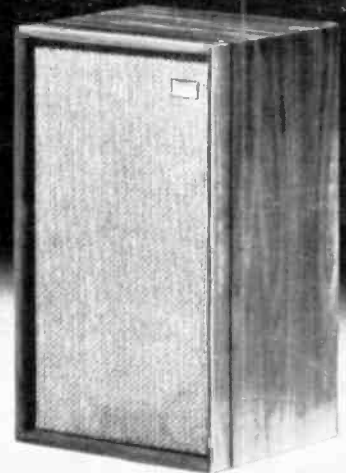
If Speakers Could Blush, Ours Would!



E-V TWO



E-V SIX



E-V FOUR

Read what the critics say about the new E-V TWO, E-V FOUR and E-V SIX acoustic suspension speaker systems. Then conduct your own impartial listening test. For a complete set of review reprints, plus the name of your nearest franchised E-V hi-fi showroom, write us today.

E-V Two \$120.00; E-V Six, \$371.25; E-V Four, \$151.87

ELECTRO-VOICE, INC., Dept. 254F, Buchanan, Michigan 49107

CIRCLE NO. 21 ON READER SERVICE CARD

Electro-Voice
SETTING NEW STANDARDS IN SOUND